TAMIL CULTURE

Vol. IV - 1955

தனிநாயகம் அடிகளார்



உலகத் தமிழாராய்ச்சி நிறுவனம்
International Institute of Tamil Studies



"அறிவுச் செல்வங்கள் அனைத்தையும்
தமிழுக்குக் கொண்டுவர வேண்டும்.
இனிவரும் நூற்றாண்டுகளுக்கும்
அருந்தமிழை ஆற்றல் படுத்த வேண்டும்"

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புரட்சித் தலைவி
அம்மா அவர்கள்

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ஆசிரியர் :

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உலகத் தமிழாராய்ச்சி நிறுவனம்

INTERNATIONAL INSTITUTE OF TAMIL STUDIES

இரண்டாம் முதன்மைச் சாலை, மையத் தொழில்நுட்பப் பயிலக வளாகம்

தரமணி, சென்னை - 600 113

நூல் விவரக் குறிப்பு

நூல் தலைப்பு	: TAMIL CULTURE Vol. IV - 1955
பதிப்பாசிரியர்	: தனிநாயகம் அடிகளார்
வெளியீட்டாளரும் பதிப்புரிமையும்	: உலகத் தமிழாராய்ச்சி நிறுவனம் இரண்டாம் முதன்மை சாலை மையத்தொழில்நுட்பப் பயிலக வளாகம் தரமணி, சென்னை - 600 113.
தொலைபேசி எண்	: 044 22542992
மொழி	: ஆங்கிலம், தமிழ்
பதிப்பு ஆண்டு	: 2014 : முதற்பதிப்பு :
பயன்படுத்திய தாள்	: 16 கிகி டி.என்.பி.எல்.வெள்ளை
நூலின் அளவு	: 1/8 டெம்மி
எழுத்தின் அளவு	: 11 புள்ளி
பக்க எண்ணிக்கை	: 400
அச்சுப்படிகளின் எண்ணிக்கை	: 1200
விலை	: ரூ.250 (ரூபாய் இருநூற்றி ஐம்பது மட்டும்)
	: $10 USD
ISBN	: 978-93-85165-04-7
பொருண்மை	: முத்திங்கள் இதழ்
அச்சகம்	: ராஜ் எண்டர்பிரைஸஸ் திருவல்லிக்கேணி சென்னை - 600 005.

முனைவர் **கோ.விசயராகவன்** எம்.ஏ., எம்.ஃபில்.,எம்.பி.ஏ.,பி.எட்., பிஎச்.டி.
இயக்குநர்
உலகத் தமிழாராய்ச்சி நிறுவனம்
சென்னை 600 113

அணிந்துரை

காலத்தால் உருவாகியும் வளர்ந்தும் முதிர்ந்தும் மொழிகளுக்கெல்லாம் மூத்த மொழியாக இருப்பது தமிழ்மொழி, எனினும் அதன் இளமையையும் எளிமையையும் தெளிவையும், இனிமையையும் உலகறியச் செய்ய முனைப்புடன் செயல்பட்ட அறிஞர் பெருமக்கள் பலர். அவர்களுள் "திறமான புலமையெனில் வெளிநாட்டார் அதை வணக்கம் செய்தல் வேண்டும்" என்ற மகாதவியின் மந்திர மொழிக்கேற்பத் தமிழ்மொழியின் பெருமையை உலகமெலாம் ப்ரவச் செய்த பெருமக்களுள் தவத்திரு ***தனிநாயக அடிகளாரும்*** *ஒருவர். அவர் உலக நாடுகளுக்கெல்லாம் தாமே தூதாகச் சென்று தமிழின் பெருமையை, தமிழனின் அருமையை, தமிழ்நாட்டின் தனித்தன்மையை எடுத்துக் கூறித் தமிழின் உயர்மொழிப் பண்பை உலகறியச் செய்தவர். உலகத்தமிழ் ஆராய்ச்சி நிறுவனம் தோன்றக் காரணமானவர்.*

உலகத் தமிழாராய்ச்சி மாநாடுகள் காணச் செய்தவர். ஈழத்தில் 02.08.1913இல் நாகநாத கணபதி பிள்ளைக்கும் (ஹென்றி ஸ்தனிஸ்லாஸ்) சிசில் இராசம்மா வஸ்தியா பிள்ளைக்கும் திருமகனாகத் தோன்றியவர். உலகெங்கும் சென்று உயர்தமிழுக்கு உரிய பெருமை கிடைக்கப் பாடுபட்டவர்.

தவத்திரு தனிநாயக அடிகளார் உலக நாடுகளுக்குச் சன்று தமிழ்மொழியின், தமிழ் இனத்தின் பெருமையை

உலகறியச் செய்தபோது ஆய்வாளர்களும் தமிழ் ஆர்வலர்களும் தமிழ் ஆராய்ச்சி இதழொன்று ஆங்கிலத்தில் வெளியிட வேண்டும் என்ற கருத்தினை அவரிடம் தெரிவித்தார்கள்.

அதன் பயனாக உலக நாடுகளில் பணியாற்றிவரும் தமிழறிஞர்களை ஒருங்கிணைத்துத் தமிழாராய்ச்சியை ஒருமுகப்படுத்தவும், வளப்படுத்தவும் 1952இல் Tamil Culture என்னும் முத்திங்கள் இதழை அடிகளார் தொடங்கினார். அவ் இதழில் தமிழ்ப்பண்பாடு, தமிழர் கல்விநிலை, தமிழர்களின் சிந்தனைச் செழுமை பற்றிய கட்டுரைகளைச் சமகால மேலைநாட்டு இலக்கியத் திறனாய்வுக் கோட்பாடுகளுக்கேற்ப அடிகளார் எழுதினார். மேலும் பல மேநாட்டறிஞர்களின் கட்டுரைகளையும் இடம்பெறச் செய்தார். அவருடைய நூற்றாண்டு விழா, **மாண்புமிகு முதலமைச்சர் புரட்சித் தலைவி அம்மா** அவர்களின் மேலான ஆணைப்படி தமிழ்நாடு அரசின் சார்பில் உலகத் தமிழாராய்ச்சி நிறுவனத்தில் சிறப்பாக நடத்தப்பட்டது. அவர் தொடர்புடைய நூல்கள் வெளியிடப்பட்டு அவரது தமிழ்ப்பணி போற்றப்பட்டது.

தவத்திரு தனிநாயக அடிகளாரை ஆசிரியராகக் கொண்டு 1952 ஆம் ஆண்டு முதல் முத்திங்களிதழாக Tamil Culture என்னும் இதழ் வெளிவந்தது. இவ்விதழின் தொகுப்புகள் இன்று உங்கள் கரங்களில் தவழ்கின்றன.

இவ்விதழ்கள் தமிழ்த் தொண்டு பரவுசீர்க் கருத்துக் கருவூலங்கள்; காலங் காலமாக நாடெங்கும் ஒளிவீசக் கூடியவைகள்; அருகிவரும் தமிழாய்வுக் களங்களுக்கு கலங்கரை விளக்கொளிகள்; அரிதின் முயன்று அன்னைத் தமிழ் வளர்த்த தவத்திரு தனிநாயக அடிகளாரின் Tamil Culture முத்திங்கள் இதழ்களை ஆண்டுவாரியாக ஒன்றுதிரட்டித் தொகுப்பு நூல்களாக வெளியிடப்படுகின்றன.

தமிழறிஞர்களின் தமிழ்த் தொண்டினை எப்போதும் பாராட்டுவதில் முதன்மையானவர் **மாண்புமிகு தமிழ்நாடு முதலமைச்சர் புரட்சித் தலைவி அம்மா** அவர்கள் ஆவார். மாண்புமிகு அம்மா அவர்கள் தமிழ் மீதும் தமிழர் மீதும் தமிழ்நாட்டின் மீதும் தமிழ்ப் பண்பாட்டின் மீதும்

கொண்டுள்ள அன்பும் கருணையும் அளப்பரியன. ஆதலால், இவற்றின் மேம்பாட்டுக்கெனப் பல திட்டங்களை மேற்கொண்டு வருகின்றார்கள். ஒல்லும் வகையெல்லாம் தமிழ் வளர்த்து வரும் **மாண்புமிகு தமிழ்நாடு முதலமைச்சர் புரட்சித்தலைவி அம்மா** அவர்களுக்கு உலகத் தமிழாராய்ச்சி நிறுவனத்தின் சார்பில் நன்றிகளைப் பதிவு செய்கின்றேன்.

தமிழ் மொழி வளர்ச்சிக்கு ஆக்கமும் ஊக்கமும் அளித்துவரும் மாண்புமிகு தமிழ் ஆட்சிமொழி, தமிழ்ப் பண்பாட்டுத் துறை, தொல்லியல் துறை (ம) பள்ளிக் கல்வித் துறை அமைச்சர் கே. சி. வீரமணி அவர்களுக்கும் நன்றி.

தமிழ் வளர்ச்சிப் பணிகளில் ஆர்வத்தோடு நாட்டம் செலுத்தித் தமிழ்த் தொண்டாற்றிவரும் தமிழ்வளர்ச்சி மற்றும் செய்தித்துறைச் செயலாளர் முனைவர் மூ.இராசாராம் இ.ஆ.ப. அவர்களுக்கும் இதயம் கனிந்த நன்றியினைத் தெரிவித்துக் கொள்கிறேன்.

இந்நூல் சிறப்பான முறையில் மறு அச்சுப் பெற முனைந்து உழைத்த உலகத் தமிழாராய்ச்சி நிறுவன அனைத்துப் பணியாளர்களுக்கும் அச்சகத்தார்க்கும் என் நன்றி.

இயக்குநர்

VOL. IV No. 1 JANUARY, 1955

TAMIL CULTURE

JOURNAL OF THE ACADEMY OF TAMIL CULTURE

 Rs. 5 yearly

(See back inside cover page for names of members of the Governing Council)

VOL. IV NO. 1 JANUARY, 1955

TAMIL CULTURE

A Quarterly Review dedicated to the study of Tamiliana

This Journal of the Academy

XAVIER S. THANI NAYAGAM

TAMIL CULTURE in its fourth year of publication leaves the press as the organ of the Academy of Tamil Culture which has been recently constituted in Madras by representatives of every field of Tamil scholarship and Tamil interest. The Memorandum of Association and the rules and regulations of the Academy, extracts from which we publish elsewhere, are sufficient indication of the comprehensive aims and objectives of the Academy in promoting the study and development of the Tamil language and literature, the Tamil arts and sciences. As the journal of the Academy, this review will in future have a wider scope and include within its pages the activities of the Academy of Tamil Culture and other allied and affiliated bodies.

This journal aims at reaching as wide a circle of readers as possible. It is being circulated in such a manner that it may come within easy reach of the teaching profession and student population, two categories of readers among whom the review has a mission to fulfil. For this purpose the Academy is also organising the publication of a Tamil edition of the Review which will present to the Tamil reading world the results of modern scholarship and which will serve as a forum of exchange of views and of discussion among Tamil sangams and Tamil scholars.

In its activities and functions, the Academy proposes to be directed by the high principles of scholarship and steer clear of partisan politics and sectarianism, which unfortunately so often invade the hallowed precincts of study and research. The Academy of Tamil Culture hence bids fair not only to become a rallying centre of the Tamil renaissance at a period when all the resources and all the talent of Tamildom are neccessary to ward off dangers but also to contribute to the positive growth of the many aspects of Tamil culture.

It has been for a long time the desire of many students and well-wishers of Tamil literature and Tamil culture, that there be some journal in English through the medium of which these subjects may reach the non-Tamil world, and reach also that class of Tamil society which on account of various circumstances finds itself more proficient in English than in Tamil. Requests for such a review came during the writer's world tour five years ago when he met several scholars and persons of general culture who lamented the want of some means of contact with the Tamil world. In Japan, in the United States of America, in Ecuador, in Peru, in Chile, in Argentina and Brazil, in Europe, the necessity of such a review was again and again impressed upon him, and having edited this journal for three years and circulated it amongst scholars and institutions round the world, he has come to know of more and more reasons why this journal should have a long lease of life and be well established. The means of achieving these ends have been found in the Academy of Tamil Culture.

Nearly every generation during the last one hundred years has had a few men in South India and Ceylon who realised the unique features of the Tamil language and literature and endeavoured to have their

enthusiasm shared by others. A good number of these men were foreigners whose appreciation of Tamil culture was all the more precious because of their scholarship in Latin and Greek, and their acquaintance with European culture. The judgements of Walter Elliot, Stokes, Ellis, Gover, Winslow, Caldwell, Pope, Vinson, have been of a most enlightening nature even though they did not have the benefit of recent editions and critical studies; but the complaints they voiced in their day concerning the neglect regarding Dravidian culture in general and Tamil culture in particular, may very well be made even today. So little has been accomplished in the meantime; so vast is the field that is offered for research and study. Dr. G. U. Pope wrote thus in 1910 of British neglect of Tamil literature:

> "Although the very ancient, copious, and refined Tamil language is inferior to none, it is regarded by most people as the (probably barbarous) vernacular of a people living somewhere in a remote district of Great Britain's imperial possessions. Neither does our Indian Government nor do our Universities fully recognize the value of Tamil literature; and so those who spend their lives in the study of the great South Indian classics must resemble men seeking for pearls under water." 1

One wonders if these words may not be applied here in India and Ceylon to the neglect that Tamiliana and Tamilology suffer at the hands of those whose duty it is to protect and develop them. What W. W. Hunter said of philology is true also of many other fields of Tamil studies:

> "Philology has hitherto concerned herself almost exclusively with Indo-Germanic and semitic speech; with speech that is at a single stage, and perhaps not at its most instructive stage. The study of the non-Aryan tongues of India is destined, I believe, to open the door to the vast linguistic residue, and to furnish the basis of a new science of language, as the study of Sanskrit in India, eighty years ago, afforded the foundation upon which the present system of philology has been reared." 2

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1. The Tamilian Antiquary, No. 6, p. 3.

2. *A Comparative Dictionary of the languages of Asia.* W. W. Hunter. Preface.

There were a number of Tamils themselves who, proficient in the English language and familiar with European thought, sought through translations and critical studies to interest the rest of the world in their own literary and cultural heritage. Kanagasabai Pillai's 'The Tamils Thousand Eight Hundred Years Ago', Isaac Tambyah's 'Psalms of a Saiva Saint' Gnana Prakasar's unfinished Lexicon, the various issues of that excellent journal The Tamilian Antiquary, not to mention the scholars of the South like P. T. Srinivasa Iyengar and J. M. Nallasamy Pillai have reminded students at home and abroad of the hidden wealth that yet remains to be discovered in Tamildom. Our Universities, particularly those of Annamalai and Madras, have periodically published works that are most useful to foreign students interested in Tamil studies. But it will not be sufficient to consign Tamil studies only to Universities. Private institutes and private agencies must as well take up the diffusion of Tamil Culture. And that diffusion cannot hope to achieve success unless the centres of Tamil research set before themselves the highest standards of scholarship. The more such scholarship embarks on comparative studies, the greater will be its benefit to the world at large. There is need for the disinterested and dispassionate activities of an Academy which will not relegate exclusively to Universities and the State the patronage of Tamil studies.

There are dark and disconcerting obstacles in the way of a dispassionate appraisal of the Tamil contribution to the culture of India and Ceylon. An American scholar sent by the Rockfeller Foundation returned from India to America five years ago with the impression that the Government of India was not interested in any studies that would prove the non-Aryan origin

of cultural trends and historical events in India. The activities of the Southern circle of the Department of Archæology have not been conspicuous in the Tamil country. Now that the Indus Valley has been lost to us (and that loss is probably more Tamil's than that of any other language) one would expect more intense work in Adichyanallur, in Arikamedu, in Kaveripoompattinam, but the Archæological Department lacks either the will or the means, or possibly is deficient in both. Similar complaints have been made by scholars with regard to the neglect of Tamil antiquities and epigraphy in Travancore and Ceylon. The function of the research scholar is not to act as a partisan but to be a witness to the truth. It is fatal to scholarship when it is blinded by prejudice or made to serve the interests of a party. *Ne sutor ultra crepidam.* Let the petty politician keep his hands off culture and learning.

* * *

The lot that has befallen Tamil is happily not the lot of the Sanskrit language. This other great vehicle of Indian thought is an Indo-European tongue. Because of its affinities with Latin and Greek, and German and other modern languages, it has received recognition abroad. Since the days of Willian Jones, and more recently, since the days of Max Muller, scholars in the West have come to a better knowledge of the characteristics of the Sanskrit language and literature. Vedic Sanskrit definitely antedates Latin and Greek by many centuries, and displays the original Indo-European structure better than any other known tongue, with the exception of Lithuanian. On the other hand, there should be a better knowledge of Latin and Greek in India. Scholarship in our Universities, particularly in comparative philology, is woefully inadequate.

Scholars in Tamil should be better conversant with the languages and literatures of the other "cultivated" and "uncultivated" Dravidian tongues, and of Sanskrit and English if they are to make their work truly worth while. Comparative studies in Dravidian languages have not advanced far since Caldwell's time.

Because of its affinities with the North Indian languages, and because of the unique position it has held as a vehicle of religious and philosophic thought, Sanskrit holds a prominent place in Indian culture. Writers like Max Muller, Winternitz, Macdonell, and Keith have revealed to Indians themselves the treasures of the Sanskrit tongue. Tamil cannot expect the same amount of study or spontaneous interest on the part of non-Tamils for the want of such linguistic affinities. . No heed has been paid to the observation of Max Muller himself that

> "Tamil literature hitherto has been far too much neglected by students of Indian literature, philosophy and religion." [3]

Most of the pioneer work, therefore, that will cause interest in the rest of the world must proceed from the Tamils themselves. Some of them should be prepared, even at the cost of sacrifice, to acquire a literary profiiciency in foreign tongues so that they may translate the Tamil classics into other languages. So far no translation of a Tamil classic seems to have been incorporated in any series of the world classics in English or in any other language, nor any extracts from Tamil poetry included in the anthologies of world poetry. The Academy of Tamil Culture proposes to sponsor the work of scholars who embark in making original research in the various fields of Tamil culture and will "establish and maintain effective contact

3. In Prefatory Note to *Hindu Manners and Customs*, 3rd edition Oxford, 1905.

and collaboration with University or other academic organisations at home and abroad ".

There is in European Universities a growing desire to examine the Dravidian contribution to Indian culture. It is a relief to find that such research is popular among at least a few scholars in India. In the new series of "History and Culture of the Indian people", published by the Bharatiya Itihasa Samiti, the first volume entitled "*The Vedic Age*" contains a study of particular interest, and that is, the study entitled "Race Movement and Prehistoric Culture", by S. K. Chatterji of the University of Calcutta. He says,

> "It has been generally admitted, particularly after a study of both the basis of Dravidian and Aryan culture through language and through institutions, that the Dravidians contributed a great many elements of paramount importance in the evolution of Hindu civilization, which is after all (like all other great civilizations) a composite creation, and that in certain matters the Dravidian and Austric contributions are deeper and more extensive than that of the Aryans. The pre-Aryans of Mohenjo-daro and Harappa were certainly in possession of a higher material culture than what the semi-nomadic Aryans could show."

Again, while estimating the Dravidian and other non-Aryan contributions he points out tersely that

> "In culture, speaking in the Indian way, one may say that over twelve annas in the rupee is non-Aryan origin",

meaning that more than three-fourth of Indian culture is non-Aryan and predominantly Dravidian. He proceeds to show that Indian food, the Indian way of thinking, the Indian counting and computation, the Indian marriage and religious customs, and Hindu worship and ritual are mostly Tamil or Dravidian.[4]

It is clear that the neglect of studies and research concerning Tamil India can give room to gross errors

4. *The Vedic Age*, pp. 151 - 165, London, 1951.

and misleading judgements in the writing of Indian history and the exposition of Indian culture and Indian literature. The peculiar characteristics of the Tamil language, its phonetics, its antiquity, its one and only declension and one and only conjugation, its classification of gender so unlike the Indo-European that attributes gender to inanimate objects, and even changes the gender of objects from century to century, its ancient and obsolete particles should arrest the attention of all those interested in the structure and the history of human speech. Tamil is as much a classical language with a classical literature as Greek or Sanskrit with this difference that while her ancient contemporaries have changed beyond recognition or been long regarded as "dead", Tamil continues to be one of the most vigorous of modern Indian languages, and perhaps offers the only example in history of an ancient classical tongue which has survived to this day and yet remains young as it was two thousand years ago.

> "It is not perhaps extravagant to say that in its poetic form the Tamil is more polished and exact than the Greek, and, in both dialects, with its borrowed treasures, more copious than the Latin. In its fulness and power, it more resembles English and German than any other living language".

During the last fifty years a number of ancient Tamil works have been edited in print by that prince of editors, the late Swaminatha Aiyer. Knowledge about these ancient literary anthologies has not yet reached those who contribute articles to books of reference in the West. Hence their studies generally are confined to the Kural and the Saivaite and Vaishnavite hymns. The love lyrics of the Tamils, their Nature poetry, the panegyric and ethical poetry of the Puram anthology, the Tamil epics like Silapadikaram and Kambar's Ramayanam have not been critically

studied side by side with the other masterpieces of the world's literature. There are few languages that can claim such a refined and classical love-poetry as Tamil. Few literatures in the world seem to contain such a large volume of ethical and devotional works. And no other language seems to have been the literary vehicle of the poetry of so many different religions, for in Tamil there are poetical works representative of the Jain, the Buddhist, the Saivaite, the Vaishnavite, the Catholic, the Protestant, and the Moslem faiths.

The Kural, no doubt, holds a unique place in the literatures of the world. Suffice it to quote Albert Schweitzer, and his comparative comments on the Kural:

> "What a difference between the Kural and the Laws of Manu... Whilst the Bhagavad-Gita in a forced and chilly manner gives as a motive for remaining in active life that it is in accordance with the order of the Universe, the Kural justifies it—what an advance!—by the idea of ethical activity...There hardly exists in the literature of the world a collection of maxims in which we find so much lofty wisdom...We already find here the knowledge that good must be done for its own sake...Maxims about joy in activity bear witness to the strength of the world and life affirmation present in the Kural...It has appropriated all the valuable ethical results of the thought of world and life negation. But in addition to this ethic of inwardness there appears in the Kural the living ethic of love". [5]

Just as the Kural merits even greater recognition, so does the Siddhanta philosophy, said to be the choicest product of the Dravidian intellect. The fine arts are also fields in which the achievements of the Tamils are conspicuous. In music, in dance, in painting and in sculpture, the Tamils have an inheritance

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5 Albert Schweitzer, *Indian Thought and Its Development*, pp. 200-205, London, 1936.

which must be diligently studied in the interests of gracious living.

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The Tamils were also great traders and empire-builders. Warmington has written an admirable work from Western sources but an equally valuable work remains to be written from Eastern and Tamil sources about South Indian commerce. The sea ports of the then Tamil country, which included all the Malabar coast as well, were busy ports of call into which ships from the West sailed with their gold, lamps, wine and goblets, to return home laden with pepper and silks and cotton and ivory, and with pearls of the Tamil seas. Teak from the Tamil country has been found in the ruins of Ur of the Chaldees, and peacocks and apes of the South were sold abroad as early as Solomon's time. Yavanar, or men of the Graeco-Roman world, established colonies and trading stations in the Tamil kingdoms, and were even employed as engineers, bodyguards, palace-guards, and city-guards in the service of Tamil kings. Tamil Nad was perhaps the best known part of India to the countries of the West, and the Tamils developed a breadth of outlook as a result of their international trade. The sagas of the Tamil navies form inspiring records in Indian history since seafaring was not forbidden to the Tamil people.

This expansiveness resulted in foreign conquests, in colonisation and in the establishment of empires, comparatively shortlived like all empires carved out by Indian dynasties, but of sufficiently long enough duration to admit of a permanent impress on the countries that were conquered. Ceylon, Burma, Malaya Siam and Indonesia have all their tales to tell of the "Greater India" that the Tamils established.

Today the Tamils are found in many parts of the world outside of the Tamil country. In Malaya, in Burma, in Indonesia, in Mauritius, in Africa, in the Isles of the Martinique, in Jamaica, in Trinidad, and in other countries they have left the stamp of their language, their religion, their fine arts and of their enterprise. That the Tamil people are industrious and enterprising, and immigrated in modern times to different parts of the world to earn their bread by manual work, need not lower them in the esteem of scholarship, or render study concerning their contribution to the world, fruitless. The superiority that intelligent men admit is that which is merited because of contribution to thought and progress and human happiness. By such standards the Tamil world may well be proud of its achievement, and in their long and unbroken history, the Tamils have deserved to be classed with the Egyptians, the Hebrews, the Greeks and the Romans.

We need not insist further on the peculiar features of the culture, the language, the history, the literature, the fine arts and crafts that will form the subject matter of this Review. To bring these to light, to make them available to as many people in the world as possible, is a duty that must be done in the interest of truth. To have had some glimpse of these hidden beauties and not to have shared them with others would be unpardonable selfishness. The Academy of Tamil Culture and its journal are therefore pledged to the noblest purposes and ends that can inspire Tamil speaking peoples. *Faxit Deus.*

A Sculptor's Paradise In South India: Māmallipuram

LEOP. BAZOU, S. J.

MĀMALLIPURAM, the City of the Great Malla [1] (Narasimha Varman I, c. 630—660), stands on the eastern shore of South India, near the Palar River, some 35 miles south of Madras. Here on the summit of huge gneiss rocks, piled one upon the other, the Pallava princes of Kanchi had built their summer palace. It overlooked the famous harbour and emporium, known to Roman and Greek traders of old, and commanded the whole country around. Māmalla made his summer residence worthy of the great monarch he was. Scattered debris of bricks and dilapidated basements are all that remains of his palace, but the religious monuments and the sculptural works of art he inspired have survived as so many witnesses to his greatness and his love of beauty. Here, on the rockhill and in its immediate surroundings, lovers of art and students of Tamilagam's religious past will find a unique gathering of sculptural masterpieces seldom met together in such profusion. On the eastern face of the rockhill three large sculptural panels, and many other rocks, large and small, have been carved into cave-temples or monolith shrines, not counting two

1. The name has undergone a great variety of spelling efforts from Mavalipuram to the sanskritised form of Mahabalipuram. The proper spelling ought, of course, to be Mamallapuram. But it must have proved too much of a mouthful for the ordinary people to pronounce, and usage has softened it into the present Mamallipuram.

more temples built out of dressed stones. These would provide enough sculptural masterpieces to enrich many of the most exclusive museums of art.

The period, 'perhaps the most formative period of South Indian culture'[2], witnessed a literary, artistic, religious and political upheaval, when controversy inspired divines and poets, when even leaders changed their faith overnight. Saiva and Vaishnava names follow indifferently Buddhist titles in the genealogy of the Pallava princes, Mahendra Varman I (c. 600—630), at first a devout Jain who ridiculed the Saiva mendicants, turned himself a Saivite. The first singer of the Thevaram hymns, the great Appar, a professed Jain monk and at one time, the head of an important monastery, renounced his faith for that of Siva, to end—some say—in a monastery of his original faith and profession. Both the Buddhist and Jain Sanghams, monastic institutions that imparted to their numerous and eager disciples a full University Course—religion, medicine, as well as arts—had just reached the height of their fame. The influence of *bhakti* or devotion to a personal deity (Ishta Devatā) was bringing about a renaissance of Dravidian religious concepts, provoking a 'large crop of ascetics', mendicants, singers, poets and dancers. In the best tradition inspired from the ancient Dravidian Panars, they tried to rival and surpass the Buddhist and Jain wandering monks. This is the period that saw the rise of rock-temple sculpture. Within the short span of a single century, the seventh, under three Pallava princes, Mahendra, Māmalla and Rājasimha, Dravidian art attained its zenith. From this Pallava School, best represented here, at Māmallipuram, temple architects and sculptors were for

2. C. Minakshi, *Administration and Social life under the Pallavas*, Madras 1938, Preface.

centuries to draw their inspiration. Its influence would be felt in the religious edifices of the Far-East, as far as Java, Burma, Siam and Cambodia.

THE GREAT ROCK–PANEL

What most strikes and captivates the attention at Māmallipuram is the prodigious scene carved out upon the rock on the eastern side of the hill area. This masterpiece of carving measures some 90 feet in length by 30 in height and represents more than a hundred different full size sculptures, 'the grandest expression of plastic Indian art, one of the largest, most beautiful and most dramatically striking masterpieces of all times'.[3] There are actually two rocks standing side by side and separated only by a narrow chasm, which the master sculptor has turned into the central part of the whole composition. Here a Nāga and a couple of Nāga spirits are just rising out of the earth, moving upwards, in long gracious strides, their mighty reptilian undulating forms. And towards these central rising figures, all the others, represented in their throng—royal couples, hosts of gods and celestial beings, genii, warriors, artisans, labourers, ascetics and animals—are on the march like a gigantic procession hastening towards the ascending Nāgas.

An artist might feel at first overwhelmed by the enticement of what René Grousset calls a 'tropical Greece, nurtured from too rich a soil and inspired by a theogony that knew no restraint'[4]. But as the eye lingers on such a large scene that defies the

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3. H. Zimmer, *Mythes et Syboles dans la Civilisation de l'Jnde*, Paris 1951, p. 110.

4. Grousset, Rene, *Bilan de l'Histoire*, Paris 1946, p. 128.

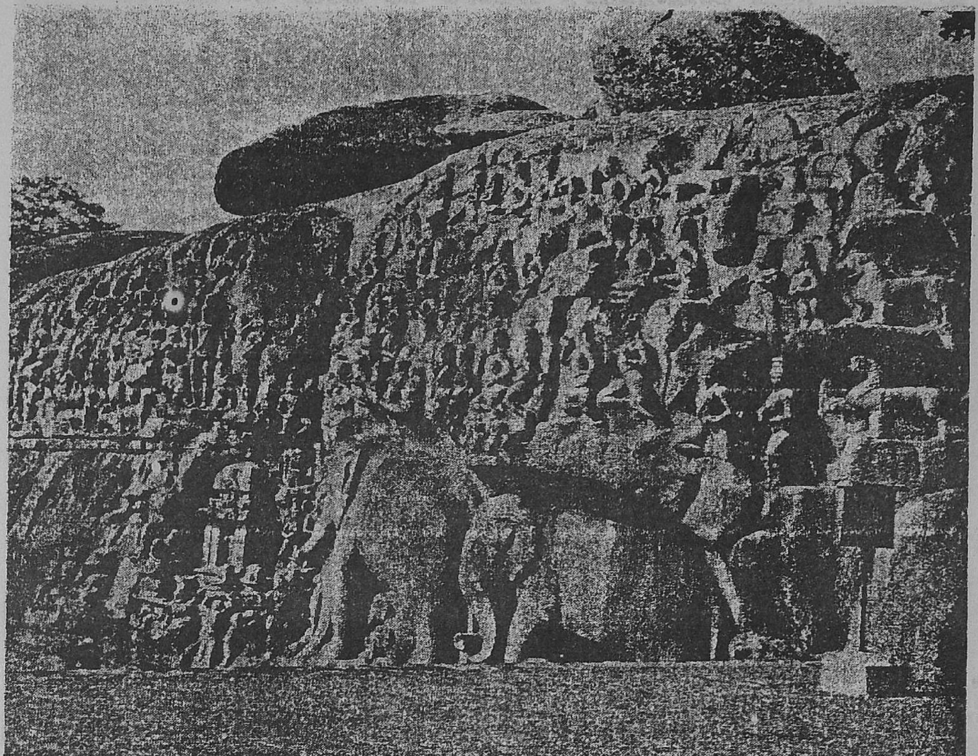
imagination and takes one's breath away, one realises the softening Buddhist influence, an inspiration of peace and love because of the pervading confidence that life is good and enjoyable. All the corporeal forms are expressed in such delicate and tender touches that their captivating charms, even when feminine figures stand in the nude, remain above sex. For there is spread over the whole a sense of wonderment, inspired by a *joie de vivre* that has been tempered by a typical softening religious strain. 'Idealism, dignity, gravity, even devotional austerity', are some of the characteristics H. Zimmer finds in the composition, along with 'a typical, moderate, though deep, religious enthusiasm, decidedly peace-inspiring even under the strong stimulant of ardent *bhakti*. A quiet and sober dignity permeates, so to say, the whole scene, as if it were the outward impression of a soul lost in contemplation of the whole creation'. For this grand scene appears like 'a symposium of life, divine and terrestrial with all its all-enchanting, wonderful and abundant cosmic scenery, as seen in a dream, that would be the dream of an ascetic in his prayer. A prayer inspired by an asceticism at the same time spiritual and sensuous, but of a sensuousness that belongs no more to this material world of ours'[5].

The forceful grandeur of the whole scene, the masterful lines and strokes from the artist's chisel, make one ask, in one's despair to grasp this large masterpiece and its implications, whether any other genius than the Michael-Angelo of the Sistine Chapel or the French sculptor Rodin, had he in his most restless creative urge dared tackle such a task, could have conceived such a gigantic work of art. And yet it is

5. H. Zimmer, Ibid. p. 115—119, *passim*.

not the towering grandeur of the whole composition, nor the masterful strokes that chiselled life itself in stone, that are the subject of our deepest amazement, but the realisation that we have come unexpectedly face to face with the 'Golden Age', that is with the 'sacred' or the 'numen', a world in which gods, genii, royal personages, warriors, labourers and rustics, along with the whole creation that surrounds them, dwelt together in peace and perfect harmony, with nothing to mar their quiet and religious-like enjoyment of all things, terrestrial and divine. An Earthly Paradise before Sin had entered this world: and yet a paradise in which, if not the *Serpent*, at least the Nāgas, seem to be the central figures. But more about this later.

Troubled souls yearning for the heterogeneous, highly emotional devotees of an awe-inspiring deity, or perturbed consciences whose remorse dwells in a world of ashes and sackcloth, would find themselves out of place here. If the artist had a dream, begotten by a powerful imagination, his was not a nightmare but a vision of peace and beauty, in which esoteric rites and magical art had no place whatever. If he carved out a Siva with four arms, it is Siva, not in any of his terrific aspects—still to come—but the traditional Dravidian benevolent and youthful Murugan, 'who dances on the hilltops', the fragrant son of beautiful and gracious Kottavai. And the 'Mother' here is no other than the young lovely, serene and devotion-inspiring Dravidian Mother, whom the prolific sculptors of Māmallipuram have carved upon almost all available rocks: the Mother, blissful and bliss-giving Nāgini, that rises in the very centre of the great Rock-Panel.

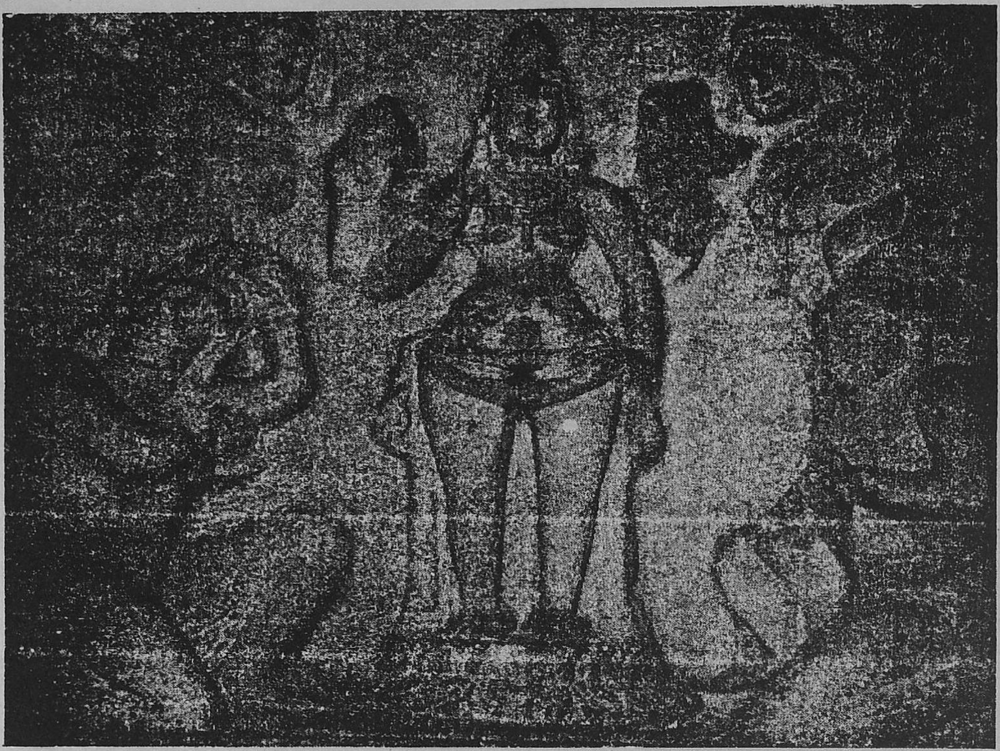


Great Rock-Panel: general view



Great Rock-Panel, central portion: the 'Ascending Nagas'

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.

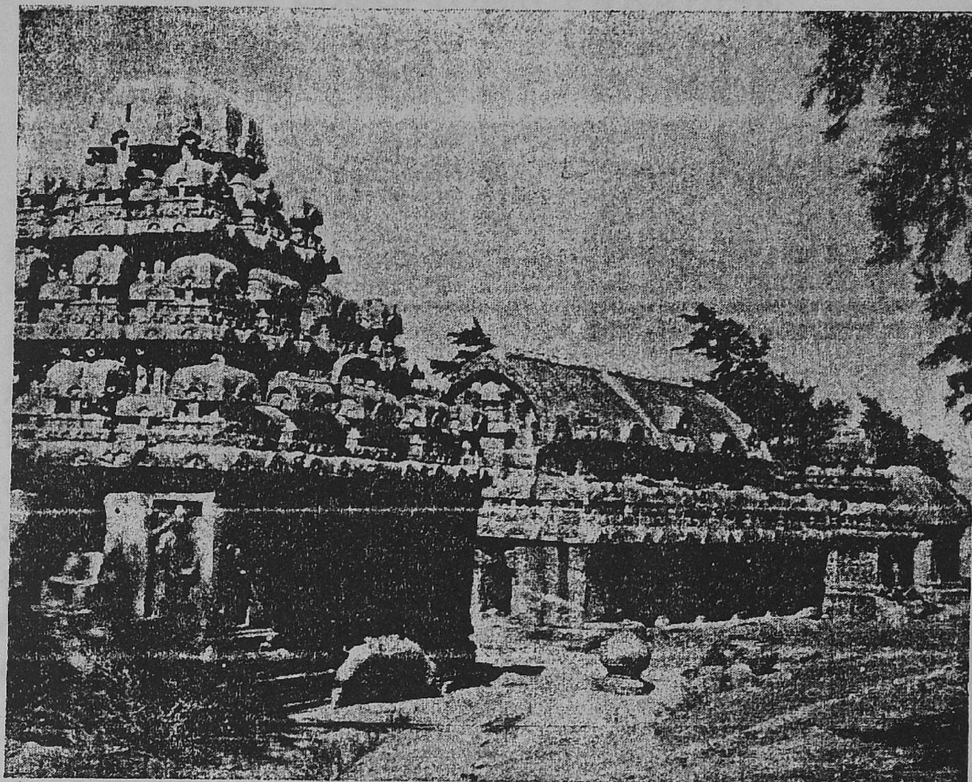


The Devi in the Draupadi monolith

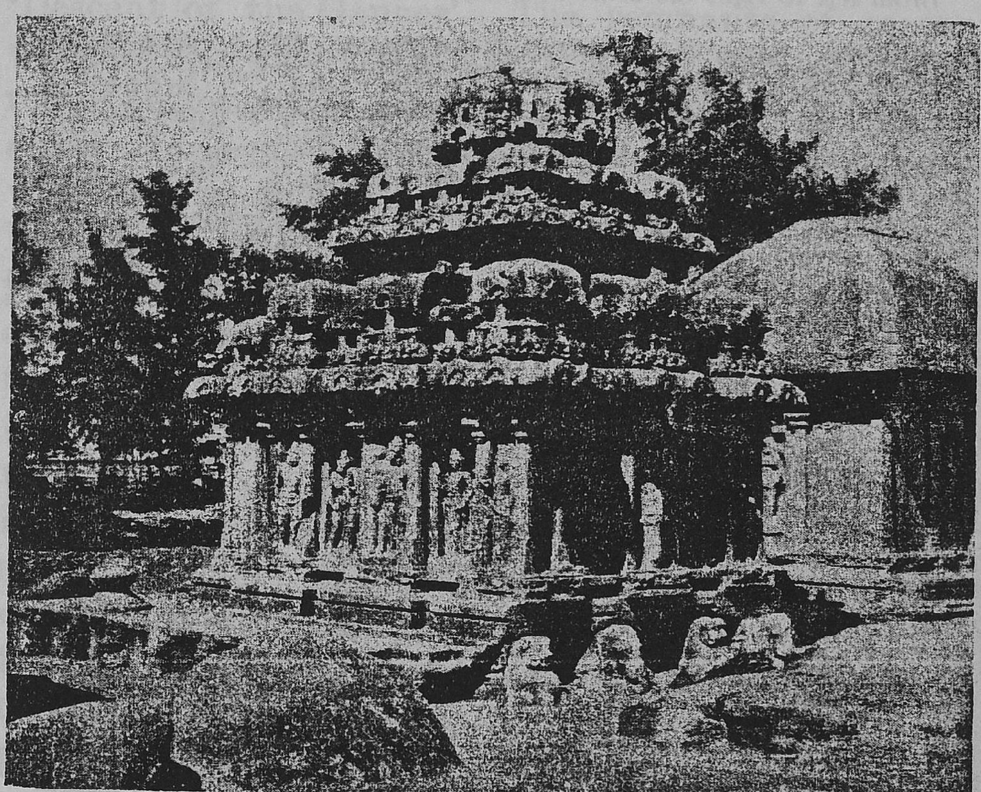


The Devi in the Varaha Cave I

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.

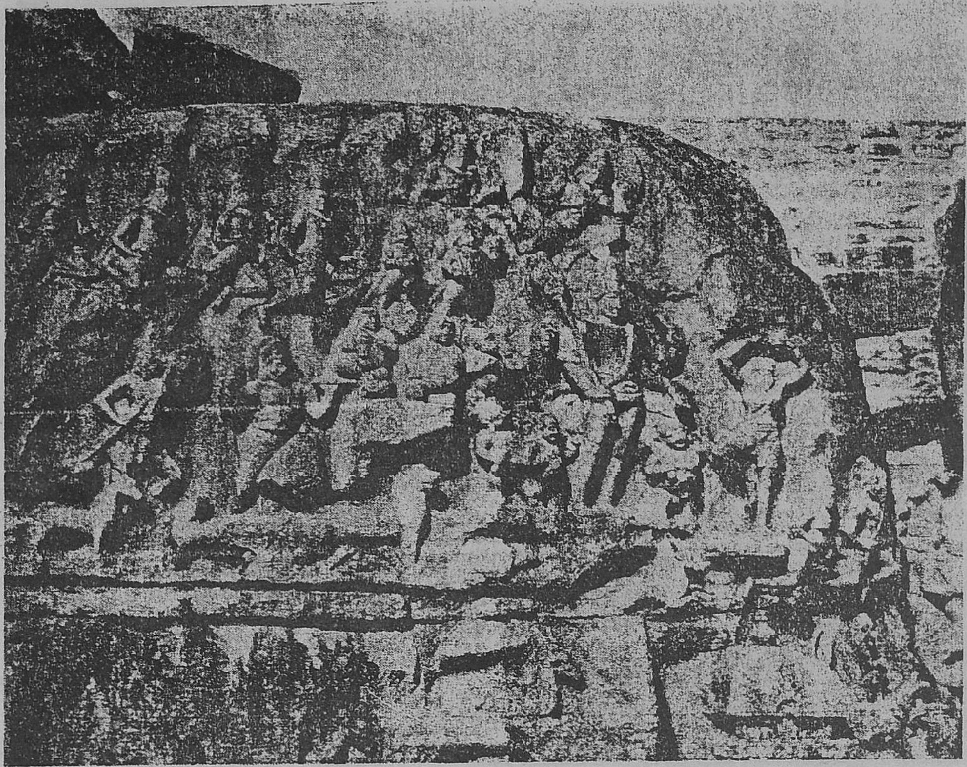


Monoliths

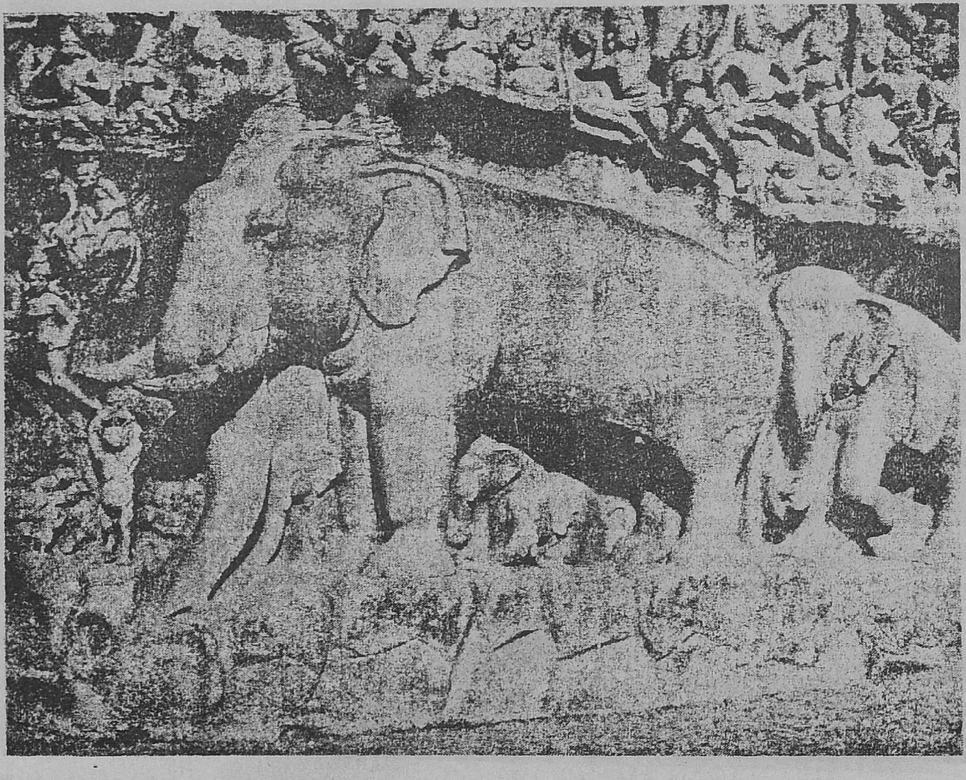


The Arjuna & Draupadi monoliths

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.



Great Rock-Panel : upper left portion
(from left to right the artist at work, four-arm Siva, the Penitent)



Great Rock-Panel : the Elephants

[By courtesy of C. W. M. Claassen, Spencer's, Dindigul.

THE 'ASCENT OF THE NĀGAS'

But if scholars are all agreed as to the high artistic value of this scene, they differ when it comes to deciding upon its actual meaning. Some have seen in it the 'Penance of Arjuna'. One reason given for this is that there happens to be a particular ascetic seen standing in the typical attitude of the penitents. But, far from being the central figure, this piece is carved towards the upper right part of the left rock where it is lost among a large throng of others in an all-out *mise en scene*. And this is indeed the most lavish display ever designed to mark a grand day, the largest festival ever conceived to perform an ancestral rite.

Another more common, and at first sight more likely interpretation is that the scene depicts the 'Descent of the Ganges'. The remnants of masonry work at the top of the middle gap between the twin rocks suggest that water must have been stored up in a reservoir behind it to provide some sort of artificial waterfall on the occasion of some recurring festival. But such a descent of water, however inspiring a subject it may prove as a typical element of fertility rites, does not seem to be the main subject. A mere passing, transient occasion could not have, moreover, warranted the great display of such a masterly sculptural scene represented in this great rock-panel. We are not dealing here with a mere Puranic lore out of Sanskrit scriptures, but with a traditional Dravidian rite of common or clan worship. It is not actually the 'Descending Waters' but the 'Ascending Nāgas', that are intended to be and have remained the central and most prominent part of the whole masterpiece, the simple and life-like *Nāga* or cobra, coming out of the earth—Mother Earth indeed—and the couple of divine Nāgini

and Nāga that are ascending the waters in all their glory. Surrounded by the halo of an expanded *nāga* hood, with joined hands in an 'attitude of ecstatic religious fervour, prayerful bliss, joyful and devout ravishment' [6] to quote once more H. Zimmer, they seem to be addressing the throng of people and animated beings—nay the whole of Nature—an all-welcoming salutation.

The whole scene has been conceived by a powerful master-mind with a set purpose. All the many subjects, however different they may be, have their attention drawn towards the middle chasm between the twin rocks. The whole scene represents what H. Zimmer calls a 'conventional concept'. It is not merely an 'historical decisive moment', the 'climax of a drama' or the 'summing up of momentous events', but a 'living and progressive action, the successive developments of which—several moments of the passing time as it were—that are expressed here side by side in a single composition as a marvellous lasting recital' [7]. The crucial event that commands the whole concept, pervading as it does each and every detail, is what attracts anp detains our attention. It is the central piece that gives its meaning to the whole, and this—we must say it again—is not the *descending waters*, however much they may be part of the picture, but the *ascending Nāgas.* Even if the latter had disappeared, we would be still looking for them with the eye of our imagination. Dravidian tradition, which survives in almost every village of Tamil Nād and South India, holds the Nāgas as spirits of both the earth and the

6. Id. Ibid., p. 119.

7. Id., Ibid, pp. 115—119.

waters, guardians of fabulous riches in the nether world, of which they are the kings and queens, as symbols of cosmic energy that gives the waters their life and the fields their life-giving harvest, the symbols, indeed, of all life and all health.

These fabulous Nāgas played such an important part in the tradition of the ancient Indian tribes that they could not help passing into Sanskrit lore. The Nāginis acquired such a reputation for their irresistible enticing beauty that heroes of old were credited to have sought alliance with these sub-terranean deities. Did not Arjuna himself, whom some would recognise in the penitent ascetic represented here, marry a Nāga princess? Did not Parasurāma command his beloved Nambudiris to contract unions with the 'celestial damsels', among whom Murugan played on the hilltops, and thus raise a posterity? Did not the ancestral hero, founder of the Pallava dynasty of Kanchi, marry a Nāga princess? Well, tradition tells us he did. Whether she actually was a Mahratta princess of the Nāga clan or a mere character in a legendary account, it does not matter. We meet here with an unmistakable ancient tradition—an accepted one anyhow among those concerned—the princess of the ruling Pallava house. This Nāga cult has prevailed as a characteristic feature amongst the less Aryanised tracts of India and more particularly in our Dravidian South. The Nāga cult or the fertility festival of the Nāgas, the life-providing genii by whose help children are begotten and families and clans endure and multiply, is enough to explain the gigantic composition carved out of twin rocks at Māmallipuram and to warrant the inclusion of the whole of the cosmic world as taking an active part in that festival and in these rites. The Dravidian worship, still prevailing in villages is always

a common worship of the family or clan or of the whole village, if not of the whole Nād.

But the fact is that the great rock-panel is a work inspired by the Pallava princes, who were magnificent patrons of art, and prided themselves to belong to the Naga clan. It is not, therefore, a mere coincidence that this masterpiece was carved out of the rockhill upon which the Great Māmalla built his summer palace, and round which he had founded Māmallapuram, the City of Māmalla, the City of the Nāgas. The worship of the Nāgas, symbolized here in the primeval form of a natural cobra and in the Divine Nāga couple, is not a mere chance festival. Nor can such a great masterpiece, which must have taken years to realise, be just a fluke of some aimless, capricious artist. It gives immortal expression to the royal Pallava clan's worship of their clan totem. And the festival and rite, as elaborated here in the grandest style ever conceived and realised, bring into action the full array of the whole royal clan, past and present, with their regal retinues of mustachioed feudal liegemen, court-sculptors, servants and menials, with everything that has life in heaven and on earth.

On either side of the chasm between the twin rocks, along which the figures of the Nāgas are ascending, as many as sixteen different crowned royal couples in their princely attire hasten to come forth, genuflecting and flying, to meet and worship their ancestors and tutelary deities. Most of their attendants wear also a crown, because of their connection with the royal house, as do even now the peers of the realm when a British monarch is crowned at Westminster. And so do the many warriors, the various couples of anthropomorphic birds (half-human and half-winged forms), the gods and even the Gandharva

dwarfs, who quite at ease are enjoying themselves, as children and angels would, in eating sugar-cane. It all looks like a grand *Pongal* celebration[8]. To these high personages must be added typical representatives from the society of the day in their usual guise, ascetics and religious men of all robes—or kinds of undress—artisans and labourers, along with the whole of the animated creation, as if in a cosmic festival in which Nature must have her part—tigers, apes, lions with a lioness feeding her young ones, asses, various kinds of birds, a tortoise, several hippopotamuses; a cat doing penance in the most realistic attitude of the Yogi, thus giving a holiday to the mice: a couple of deer at rest, the male scratching his nose with his hindleg: the apes, quiet for the nonce, gazing at the ascending Nāgas; Siva with his trident and crown; the two Sun-gods in all their glory, but in the same worshipping attitude as the genuflecting and flying royal couples and warriors. The whole of the divine hierarchy is here subjected to the Pallava ancestral deities, the Nāgas.

It is not mere fancy nor chance that has given the royal princes standing nearest to the ascending Nāgas on either side of the middle chasm between the twin rocks the aureola of *naga* hood, as living representatives of the Nāga clan. It is not unintentionally either that the various religious men represented here are going about their own particular concerns, quite unconnected with the great festival. A seated ascetic is lost in meditation—communing with the divine: another doing penance, while others, intent in less-high pursuits, are merely idling away their time chattering. In the lower portion of the left panel, a priest is

8. This is a harvest festival celebrated throughout Tamil country in the middle of January (Ed.)

just emerging from the waters. An able-bodied man of strong and well-proportioned limbs, he stands erect in perfect poise carrying a pitcher upon his left shoulder with the sacrificial water from the stream. He looks well-satisfied with himself and the world. His head is crowned with the quaint head-dress typical of most ascetics, and his attention is being attracted towards the waters. His right free hand, upturned as if in awe, seems to indicate that he is not quite unaware that some portentous event must be taking place. On his right, a standing ascetic with his head shaved is bending low, his hands joined in adoration. Is he saluting the rising Nāgas? On the priest's left, there stands another priest in the nude. Quite a youngster, he is coming out of the waters after bathing and goes on wringing his wet garment, though he is almost elbowing the lower Nāga. His chubby, plump round face precludes all material cares, although his eyes seem to be wondering about some unusual happening. Official Brahmanical Hinduism is shown here as it has remained ever since, standing apart—or pretending to stand apart—from the Dravidian village festival in honour of the not-to-be-ignored ancestral deities.

Most prominent in the whole scene is the herd of elephants, a couple as large as life with their young ones playing between their parents' legs. They occupy the lowest portion of the right rock. By their majestically moving attitude, they seem to be leading the whole procession of worshippers. From whatever angle one looks at them, they appear to be fast moving and heading the royal march, so much so that one wonders whether it is movement or commanding appearance that characterizes them most. The male of the herd has already reached the waters at the foot of the water-

fall and is quenching his thirst, his trunk imbibing the invigorating element.

With so much grandeur and so much beauty, of which one can but give a poor idea, the great rock panel stands an unfinished masterpiece. The chisel of the artist has left half of the left rock, its lower portion, uncompleted. Parts of the uncarved wall have, indeed, been marked as a preparation to chop out the outer surface so as to reach the hardest and most durable stone, as was the usual practice with the Māmallipuram sculptors. Something must have happened in those days of political and religious ferment that put an untimely end to the royal protection that inspired so much artistic beauty. Unfinished also are the cells of the large Pāndava mandabam carved out of the extreme portion of the left rock. Its outer portico is gracefully ornamented with six slender pillars of the squatting-lion style, characteristic of King Māmalla's period; but its cells show but roughly carved walls.

Unfinished, hardly more than a 'rough' out of a 'sketch-book', is another little-known rock-panel further away along the base of the rock-hill area. These scrappy carvings look as if the master-artist of the great panel had tried his hand here before settling to tackle his masterpiece. But be this a mere sketch or not, its sculptor was not yet sure of his technique—or was it of his material? He does not seem to have yet realised the need to treat first the rock-surface by chopping out the upper layer and bare the harder and durable stone that would make his sculptures last for ever.

But from whatever hand these scrap-carvings may have come, they must be older than the real

masterpiece, be they the work of the same artist or the work of some other artist, from which the master-sculptor of the Great Panel took his inspiration. The general concept and the most characteristic details are similar, anyhow. The four-armed Siva and the penitent ascetic are there as most of the important subjects, kings and queens, gods and goddesses, genii and warriors, who appear to be all moving onwards above the clouds as do the birds. The elephants are here too, not merely marching, but trumpeting and charging from the lower part of the left rock towards a middle gap, which here also separates twin rocks.

Both rock panels come, indeed, from the same concept, each of them constituting in a large comprehensive tableau a complete theophany of fertility rites with the full cycle of fertility symbols, Nāgas and Nāginis, the feminine nudes, trees, stone, water and animals. The latter include, not the horse, the traditional mount of the northerner foe—the ever unsettled wandering barbarian invader—but the ass, the humble servant of the village washerman. In one word, we find equally in both panels the full array of cosmic forces at play in the great festival of Nature in conformity with the most faithful tradition of Dravidian rites, Dravidian symbols and Dravidian culture.

THE KRISHNA MANDABAM

Along the same rock-hill, between the two rock panels, there is another panel now enclosed within a mandabam. This important masterpiece, though somewhat on a smaller scale, is perhaps much more intimate, and manifests a much deeper touch, too, than its more famous neighbours. It represents Krishna

among his kith and kin, the shepherds, and goes officially under the general title of 'Krishna Lifting the Mountain', as an immense umbrella, to protect the shepherd clan against the awful storm, said to have lasted a full week, raised by angry Indra. But, here again, the title is misleading.

As in the great rock panel, we find here a 'panoramic story' evolving before our eyes in all its details. The Lifting of the Mountain, relegated to the right portion of the panel, looks like a mere episodic scene, nor is it technically speaking the best conceived or the best wrought element of the whole. Far from it, the scene occupying the centre of the masterpiece is at once most homely and most artistic, being one of daily occurrence among shepherds. It represents them in their most intimate ordinary life, free from any artificial reserve, pretence or convention. It shows us real shepherds and real shepherdesses, even if the artist happens to have been in his most inspired mood and drew his inspiration from the depth of his religious soul.

The familiar and well-known Milking Scene and, just above it, the hardly noticeable though most admirable representation of the Flute-player, form a complete tableau both very realistic and highly symbolical. The milking of a cow by a squatting figure, while the cow in a most natural gesture goes on licking her own calf, provides the typical surroundings of a shepherd's life. A young woman listening to a flute-player is another such daily occurrence; and this may explain why she has hardly been noticed so far. Even usually alert scholars have overlooked her, failing to recognise that, in this scene, we meet with the work of an artist who has conceived and realised a masterpiece of highly religious, nay, mystical value.

The mother is quite young and her child, her first child, but a tiny babe, just opening its eyes to the enticement of a newly discovered world, even though that world be but a rustic scenery. And so should it be; for, according to traditional Dravidian concepts, both mother and child must be in the prime of that ever-new fact, that life is eternal. The child must, therefore, breathe the very freshness of the newly-born infant, and its mother—the *Mother*—express the beaming, graceful and incomparable beauty of a recently acquired motherhood. Such are Mother and Child in all the religions of the *Great Mother*, and such are they everywhere here, at Mamallipuram—in the carved out upper cell of the Dharmaraja Radha, in the central cell of the Mahishamardini cave, in the fragments preserved in the open-air museum, and in the three small panels of the Shore Temple.

The young mother in the Krishna Mandabam, is seated, with her child on her right knee. But the natural pride and contentment of a recently acquired motherhood is here tempered by a still deeper emotion, if one may be allowed to say so, an emotion inspired not by any worldly sentiment but by divine music, the music from a flute, the purest of all music. Both the mother and the flute-player have typically crowned heads, for she is a princess and the flute-player is a prince, nay more, they both are divine. Almost forgetting her newlyborn child—and which newly consecrated mother could do that?—though actually holding it with her right hand, she is to all intents lost in the ecstatic ravishment of the divine music. In a most gracious and sculpturally most daring attitude, her whole body is turned upwards, listening to the Divine Player. The latter stands erect behind her and almost touching her, but quite unconcerned, it would seem,

about anything but his music. But while the mother's features are unmistakably those of rapture, her lifted and upturned left hand shows that her joy and contentment have reached that depth when the soul can bear no more. Of such a deeply inspired scene any artist would feel proud. It is by far the best work, here and at Mamallipuram, where masterpieces abound. Though it is but one 'short piece' among many others representing as many as forty different figures—gods, heroes, human beings and cattle—it has been given by the artist the most prominent place in the very centre of the rock panel.

The lifting of the mountain by Krishna comes from a well-known Puranic account, which, as so many other Indian myths, has a Dravidian or, at least, an ancient Indian origin. The monsoon months that bring back life to the scorched earth prove too often also a time of desolation, when floods and epidemics threaten the lives of men and cattle. Krishna, whether we consider him as a young hero from some shepherd clan of old, as a vegetation spirit or as a Sun-god, is traditionally a rival to Indra, the Master of cosmic forces and of equally unaccountable magical arts. A Dravidian vegetation spirit, Master of the Herd, like Siva and Vasudeva, Krishna is the 'Black One', the Dravidian Karuppan, still worshipped in many Tamil villages; the Indian Heracles known to Megasthenes, and the spouse of Queen Pandia of Dravidian Madurai; the Pasupati, Lord and Protector of cattle, the Player of the Flute and Dancer, an evolved form of Murugan, the god sporting on the hilltops, the son of Kottavai crowned with peacock feathers, the brother of Balarāma the Holder of the Plough. His most popular aspect, which has survived in Murugan, is that of the Child whose pranks are always forgiven, and he is

invoked in childbirth when his story is recited to ensure a happy delivery. On his birthday images of his made out of clay are bathed in a river. Like Murugan and the Aiyanar, he is credited with having two wives, Rukmini the bride he eloped with and Radha his sweetheart, who recalls the Dravidian Valli, the beautiful mountain-girl favourite of Murugan.

The Sistine Chapel frescoes Michael-Angelo painted with such masterful strokes of his brush, look, it had been remarked, as so many sculptural scenes. Here, on the contrary, the great rock panel and the Shepherd scene appear like huge paintings upon an almost unlimited canvass. One would so much like to know the name of the master sculptor whose hammer and chisel carved out from the living rock so many masterpieces. But names have never meant much in South India[9]. If the artist has not signed his name to authenticate his work, he or some disciple has left us his image while at work. His bearded face and crowned head show dignity and concentration while with a long chisel in his left hand and the hammer in his right, he is carving the foot of a dwarf. He is shown as a prince among sculptors. But self-depreciation, tempered with a deep sense of humour, has ever been a virtue of the Tamils. Quite typically, therefore, our master sculptor, while admitting, so to say, that he is not quite a stranger to the work of stone-carving, appears more at ease with such minor subjects as mischievous though benevolent goblins.

But, however arresting may be the eastern walls of the rock-hill, we must detach ourselves from its fascinating attraction. There are so many master-

9. Even the authors of great Tamil works like Tholkappiam and Kural are not known by their real names. (Ed.)

pieces, so many diverse works of art, completed or only begun, here in the hill area, in the sandy wastes and on the shore, that one must hurry along or miss a good deal of that wealth of beauty.

THE ROCK-CUT CAVES

In the hill area we meet with some minor sculptural scenes or subjects that would anywhere else attract one's attention. Such is, on the right of the great rock panel, a charming family group of apes, the male squatting behind the female and 'doing her hair', while she goes on giving her breast to her little one. Such is, a little further away on the corner of another rock, a family of elephants with the young ones disporting themselves under the eyes of their parents to the detached amusement of a monkey and peacock. Such is, too, the Pallava throne with a magnificent lion carved into a royal seat standing upon the platform in what must have been the open court among the palace gardens. Such is, again, a one-piece small cistern, of which the inner part of a large boulder has been carved into the form of an immense bowl. It goes under the name of Gobi's Churn, but suggests the Age of the Giants.

The rock-cut caves are to be found in the hill area and mostly within the palace gardens. One only, the most primitive Mahishāsura shrine, stands on the shore, north of the great Shore Temple. It is but a narrow simple quadrangular cell with a small entrance flanked by roughly carved lion-pilasters and female door-keepers. Characteristically enough in a shrine washed by the ocean waves, it is dedicated to the Mother, represented on the back wall of its cell with eight arms. This shrine is part of twin rocks, and

their very position upon the shore, surrounded as they are by the waves at high tide, may explain why this unfinished sanctuary was never carved into a radha. But though it must be ranked as the Cinderella among so many masterpieces, this small cell standing as it does among such an impressive scenery catches one's imagination.

It must have proved a fine monastic cell for a hermit of the Nāga type, 'air-clad' as the expression goes. The waves would give him a free shower-bath whenever he ventured out of his retirement, which must never have been for long in such congenial surroundings so very conducive to meditation. How happy must have felt the marine hermit of the Māmallipuram shores! Gone are the sailors who traded in his days with most countries of the East; but one may still see by the still existing hamlet the small fisherman crafts, the *Kattumarams* which, though himself absorbed in other-worldly thoughts, his eyes must have followed as, rocked about like floating sea-birds, they returned home borne shoreward by the mounting tide.

Did the hermit of old witness the seasonal departure of the Great Fleet that traded South Indian luxuries with all the countries of the East and West? He could not help knowing about the cultural missions that took Dravidian culture to such distant lands as Cambodia. But could he have guessed that the famous temple of Ankor-Vat would reproduce the pinnacles and various other architectural designs from the Shore Temple that was part of the scenery he saw from his cell? Here Dravidian architecture was born; here had Dravidian foreign history begun many centuries before either Portuguese or English had attained the stage of provincial vernaculars. Here the Greek

language of the Roman Empire, so many thousands of miles out of the reach of the famous Roman Legions, had been for several hundred years the traders' *lingua franca.* Historians will still go on forgetting that the problem of how to open new sea routes towards the fabulous eastern country of the spices had been settled—and lost sight of too—centuries before such luxuries for sophisticated gourmets could have been thought worthwhile fighting for in still uncivilized England and Portugal.

The rock-cave carving process, an art of which King Mahendra Varman claims to have been the proud inventor, is, indeed, the first attempt, in Tamil Nad, at architecture in stone. While others before him had made use of timber, bricks and lime, he discarding, all such perishable materials, used the very rocks Nature affords and carved them into everlasting shrines. There remains at Mamallipuram as many as thirteen different rock-caves to which must be added nine monoliths, each with its characteristically peculiar style and form. To the student of archæology they represent so many typical examples of the art of scooping out cell-shrines inside a rock, and of carving magnificent temples out of a single huge block. And each stands as an unsurpassed masterpiece for the lover of art to admire.

Diversely elaborated and decorated, the rock-caves show a variety of sculptures, doorways with carved male and female attendants; front and, at times, inside rows of pillars and pilasters—massive pillars of the Mahendra period, slender and beautifully decorated ones, supported by squatting or roaring lions of the Māmalla and Rajasimha styles. The front verandah takes here and there the proportion of a hall with three

or five inner shrines, the walls of which have—we are thankful for it—tempted the artist to carve as many as three or even five different panels forming a rich variety of subjects. Here the Mother stands in all her glory and youth: there she is seated upon the lotus-throne, attended by a couple of elephants with raised trunks. Elsewhere she is represented seated with her child on her knees by the side of the male deity; she is seen rising from the ocean or riding the lion to fight the ancestral foe from the North. Siva appears in his various forms, always beautiful and serene: Vishnu is seen reclining upon the Sesha or fighting the demons with his raised foot: unperturbed Brahma is lost in meditation; Mahendra and Simhavishnu, his father, are represented in life-like portraits each with his two main consorts.

MONOLITH SHRINES

Of the nine shrines, each carved out of a single rock, five are to be found together among the sands not far from the shore, and are known as the 'Five Radhas'. But, though the most famous, they are not the only examples of this kind of religious structure at Māmallipuram. There is another such shrine within the hill area and three more a little apart on a rock to the west. The artistic value of the Māmallipuram monoliths, that are real sculptural beauties in stone, is enhanced still by the fact that each of them present typical features, not only because of their difference in size and shape, but also in style and design. If the scope of the artist was somehow restricted by the actual bulk of the original rock he decided to tackle, his creative imagination and his never-failing artistic sense inspired him to surmount all such restrictions.

In his impatient creative urge he seems to have accepted no limitation to what his genius could undertake and achieve. When the greater rocks had been disposed of, he could not refrain from making use of even the smaller pieces that lay about the place, and turning one into a majestic lion, another into an elephant, and a third into a fine crouching Bull, one of the earliest representations of the Nandi.

Of the five monolith shrines the Arjuna, the Nakula-Sahadēva and the Dharmarāja Radhas show, in spite of difference in shape and designs, a similarity of sculptural skill and richness of ornamentation. The largest and by far the most impressive for its sculptural value is the Dharmarāja shrine. While the three of them present cubical forms, the Arjuna monolith shows a frontal mandabam, and the Nakula-Sahadēva Radha, which has also a frontal mandabam, ends in a most graceful, though uncommon, apsidal form. The three of them, though different also in size and height, offer a three-storey pyramidal structure, terminated in what became the classical lotus-flower cupola of most temples in Tamil Nād. The small graceful Nakula-Sahadēva Radha is surmounted by a complex and most elegant waggon-shaped dome that combines both the half-round lotus-flower cupola at the back-end and the frontal side of a grass-hut over its tiny delicate mandabam. This waggon-shaped roof, inherited from the Buddhist caves of the Ajanta school, drew ultimately its inspiration from the semi-circular roof of the Toda grass-hut as well as from the richly decorated wooden constructions—carved beams, transoms and pendants—of former palatial mansions. The Bhīma shrine, which has been carved out of a large rock, ends also in the semi-circular Toda-hut shape, completed with ornamented *Kudus* or false windows.

Both the Arjuna and Dharmarāja Radhas are ornamented with a rich profusion of sculptures, that look like so many portraits of royal personages. Such are the representations of Narasimha in the Dharmarāja Radha, and the various royal couples of the Arjuna Radha. These royal couples, though standing and at rest, show quite natural and graceful movements of the body, chiefly the queens. They are much more natural and lively, indeed, than the princesses of the Varāha Cave I. While the couples of queens are standing by the side of seated Simhavishnu or following Mahendra Varman in the Varāha Cave I, the princesses of the Arjuna Radha are not mere attendants or followers of their royal master and lord. They are unmistakable queens. Each king is here represented with an only queen—*the* royal consort—and she is shown either confidently leaning against or quite close to her royal spouse, who is also standing. Art has reached here its full mastery. There is no longer place for even royal conventions. Polygamy is left to the seraglio.

The many sculptures of the Dharmarāja Radha include the various forms of Siva as Natarāja, the Master of the Dance. When Rajasimha II (c. 690-715) and after him the great cholas of Tanjore will raise the first temple structures made out of stones, the architects will draw their inspiration from the general outlines, even if modified and evolved, of the Dharmarāja Radha. Such are, at Māmallipuram, the Shore Temple with its two gracefully ornamented pinnacles, and what remains of the Ulakanātha shrine built upon the summit of the highest rock in the hill area. The bottom of this rock had already been carved into one of the most beautiful cave-temples, which includes among its rich sculptural works two graceful rows of

pillars forming a portico and a large mandabam with an inner cell. Three sculptured panels represent the Mother riding the Lion to fight the foe, Seshasayi Vishnu and the Dēvi group with her Child and Siva. However-much scholars admire this admirable Seshasayi Vishnu, we very much prefer the no less grand reclining Vishnu to be found in an almost contemporary cave at Malaiyadipatti in the north-eastern part of Pudukottai. This almost unknown masterpiece is the work of an artist who knew undoubtedly how to handle a chisel and a hammer. The imposing head of the reclining Vishnu over-shadowed by the five-hooded Nāga, at Malaiyadipatti, is all by itself a study of strength in repose, a strength that is softened down by the lingering smile upon the lips of the dormant deity.

All the monolith shrines have an inner cell cut out in the rock structure. The Dharmarāja monolith, which is the most richly ornamented, has two little cells in its upper storeys. In one of the cells the Mother with her Child is seated with Siva, the sculptural outlines and the style recalling those of Simhavishnu with his two consorts in Varāha Cave I. The other cell has nothing to show but a square hole in its floor. It was evidently meant for a Lingam, but there is no Lingam left. The square Lingam, surmounted by a now partly damaged head to be found in the cell of the Arjuna Radha might have been intended to be placed here. The features of the Siva-Lingam belong undoubtedly to the same artist who chiselled or inspired most of the fine sculptures of the Dharmaraja shrine.

The Draupadi monolith, the very first one meets on entering the enclosure of the Five Radhas, seems at first to be but a mere copy in stone of the square

mud-wall peasant-hut with a thatched grass-roof. But the plainness of the general outlines in this simple, sober and homely structure, the smallest of the Five, is relieved by its finely chiselled ornamentation—the couple of female attendants guarding the entrance to the shrine, the sculptures of the standing Mothers that adorn its niches, and the inner panel representing the Mother with four arms surrounded by male attendants and flying Gandharvas. This plain composition recalls in style and outlines the seated and the two standing Mothers of the Varaha Cave II. But, here as everywhere else in Māmallipuram, in her most primitive or in her more evolved forms, in the panels that represent her as she triumphantly comes out of the Ocean, or riding the Lion, or again with the eight-arm form of the Victorious Mother carved out of the large rock near the Trimurti Caves, she is always serene and beautiful in features, benign and benevolent in the purest Dravidian tradition. We are still far, indeed, from the 'Fierce Kāli', inspired from the rites of decadent Saktism and Tantrism.

If we had to choose one among the monolith shrines, we would let our choice rest upon this Draupadī temple, because of its classical lines. Except for a discrete carved ornamentation at each corner and lower ends, and for the flat lotus-flower top, its roof has been given faithfully the appearance of a quadrangular grass-thatch, as true, indeed, to actual facts as art makes it possible. The artist has spared us, here, the Kudus or false-windows to be found in both the Nakula-Sahadēva and the Bhīma monoliths. While keeping close to his model, the real peasant-hut of his time, the artist, mastering fully his art as well as his material, has given us a discrete classical masterpiece that stands unrivalled.

Of another type and style is the Ganesa monolith to be found in the hill area, a little beyond the Monkey Group, not far from the Great Rock-Panel. Its carved reproduction of the thatched roof, not dissimilar to that of the Bhīma Rādha, is also ornamented with Kudus. But, alone in Māmallipuram, it is surmounted by decorative urn-shaped finials, that were destined for centuries to crown the summit of every temple gopura in Tamil Nad. Of another type still are the three small unfinished monoliths, square in form, that stand a little apart to the west of the hill area near the Buckingham Canal, the twin Pidari monoliths and the Valayankutai shrine. In their reduced forms they are not unlike the Arjuna Radha, but without its projecting front portico and without any carved figure. One of the Pidari monoliths has an inner cell, and the Valayankutai shrine possesses a small hall with two pillars.

We know of a somewhat similar small shrine—unfinished too—carved not from a single rock but out of a large rockhill, as far south as Kalugumalai in the Tinnevelly district. It seems to have escaped the attention of the scholars. Finely chiselled, it might be on a smaller scale a good copy of the Mamallipuram Arjuna Radha. It shows, anyhow, how extensively felt was the influence of the Pallava school. The presence, towards the summit of this Kalugumalai Rock-hill, of several panels representing seated Jain holy men as well as another panel with the nude standing Mother with her Child, surrounded by dwarfs and the Lion, is another proof that Kalugumalai was an important centre, far from the seats of the Pallava princes of Kanji and Mamallipuram. And this is not an unexplainable exception, for in the same region, that was part of the prehistoric Pandya kingdom, relics of

Buddhist and Jain influence abound. We know of another carved shrine at the base of another rockhill, near Sendamaram, about halfway between Sankaranayanarkovil and Tenkasi, a rock-cave with inside its cell a Trimūrthi fugure of the Pallava school. But this is, of course, the area of Adichyanallur and Korkai culture, and this brings us to a still more ancient past.

To summarize. Buddhist influence of the schools of Amravati and Ajanta is typically noticeable at Māmallipuram, but with a striking difference that shows the characteristic independence of its master-artists. And so it should be, for genius is always independent even when it takes its inspiration from its predecessors in the field. The Māmallipuram chisel is, indeed, more—much more—varied, and the inspiration that guided it broader in its concepts. Its touch is also more telling, far more vigorous and appealing than the too soft forms of the northern schools. The nudes of Māmallipuram, of which there are many examples—goddesses, queens, maids of honour, dairy women, etc.—are never softened down into voluptuousness. The fact is that the nudes, here, are not intended to be actual nudes. All feminine forms are in reality robed—symbolically at least—with a suggestion, border or fringe, of clothing. And this is what makes the difference. The Māmallipuram artists had bound themselves by a convention to which they faithfully adhered. If this left their skill and artistical sense unimpaired, the charming and beautiful feminine forms they created are above and beyond sex. Religion inspired the Māmallipuram sculptors, and this made them dwell in an other-worldly atmosphere in which sex with its allurements could have, and had, no part whatever. Though they outwardly appear as if they

were nude, their feminine carvings look as decent as fully dressed forms, more decent, indeed, than the later finely robed feminine sculptures of the Madura school in the Naick period. And this may be the reason why Māmallipuram has remained so appealing to both the lovers of art and the students of religion, because of its unrivalled Grand Peaceful Atmosphere, one of devotional and prayerful bliss, that inspired 'scenes of such mighty religious grandeur' [10].

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10. Grousset, René, *Les Civilisations de l'Orient : L'Inde*, Paris, 1949, p. 90. Visitors to Mamallipuram will find a useful guide in :

C. Sivaramamurthi, Mahābalipuram, Department of Archæology, India 40 (pp.)

Interested readers may consult the following books :

Percy Brown, *Indian Architecture (Buddhist and Hindu)*, Bombay, 2nd Edition, pp. 93–101.

Rev. H. Heras, S. J., *Studies in Pallava History*, Madras, 1933, pp. 67–99.

R. Gopalan, *History of the Pallavas of Kanchi*, Madras, 1928.

G. Jouveau-Dubreuil, *Pallava Antiquities*, 2 vols., Pondicherry, 1916—1918.

„ *Dravidian Architecture*, Madras, 1917.

„ *Archæologie de Sud de l'Inde*, Paris, 1914.

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Dr. Swaminatha Aiyar, Editor and Writer

FRANCIS MORAES, M. Litt.

DR. SWAMINATHA AIYAR died on April 28, 1942, at Thirukkalukundram near Madras, at the ripe age of eighty after spending some six decades entirely in the service of Tamil. In the last years of his life he came to occupy in Tamil circles a position somewhat similar to that of Johnson in the England of the eighteenth century. His word carried great authority with Tamil writers. An outsider will find it difficult to explain the Doctor's great influence merely on the ground of his literary labours. The editing of the old classics along with a few prose works marked, by not much orginality of thought, is, it would seem, an insufficient explanation of the almost unchallenged power he exercised towards the end of his life. The following pages will make an attempt to answer this question.

Dr. Swaminatha Aiyar's main work for Tamil is his restoration of its ancient classics. On this rests his chief claim to the remembrance and gratitude of posterity. These inestimable works, chiefly *The Sangam Literature* and *The Five Great Epics* [1] were indeed known to exist. But about the middle of the last century

1. Under the name 'The Sangam Literature' are grouped *the Eight Anthologies, The Ten Songs* and the *Eighteen Short Poems*. Together with the *Five Great Epics* they form an imposing volume.

they had long ceased to be read, and their memory was fast fading away. Pundits were expounding to their students the verbal jugglery of the Sthala-puranams and Prabandams of yesterday, but these gems of Tamil poetry, hailing from the first centuries of the Christian era, were little more than names to them. Often the very names were not known. These classics were to be found in palm-leaf manuscripts among the ancestral possessions of a few pundits. Little known and cared for, ill-protected against the ravages of time and climate, they were slowly mouldering away in the lofts of some village homesteads. About the early eighties not a single one of them had been published. Even scholars like Caldwell and Pope were acquainted with few of them besides *Chinthamani*[2].

About the year 1884, while working as a Tamil pundit in the Government College, Kumbakonam, Dr. Swaminatha Aiyar began on the suggestion of a friend the study of *Chinthamani.* It was a new experience for him. He threw himself whole-heartedly into the study of the ancient classics. Thus began what proved to be his life-work. He described in vivid language his wanderings up and down the Tamil country in search of old manuscripts :

> "Many were the hardships I suffered in my quest of manuscripts. Some people remaining within doors would send me away saying they were not at home. Others would make me wander much before giving them. Others still would lend them after long and repeated requests backed by sureties. Some treated me with scant courtesy. The mother forgets the pangs of childbirth as soon as she sees the child. In like manner I would forget as soon as I got a manuscript all the sufferings I

2. *Chinthamani,* one of the Five Great Epics, is a brilliant romantic poem written in the grand style.

had undergone in securing it; my mind would experience an intense joy"[3].

It was a work of great hardship and infinite patience, and meant, besides, a heavy drain upon his slender resources. Himself not a person of easy circumstances, he had often to look up to friends and patrons to defray the expenses involved. He scoured the land during his vacations, reaching the remotest villages in bullock-cart or on foot, searching from house to house and esteeming himself well-rewarded if he could secure a single worn-out manuscript or but a portion of one. The apathy of the Tamil public was no encouragement in the work. A few enlightened friends helped him. Yet it was a Herculean task, and without his persevering courage and unshakable devotion he would not have succeeded. The finding of these manuscripts was arduous enough. To prepare them for publication was still more so. The difficulties usual in getting into print a palm-leaf manuscript were increased a hundredfold in the case of these Tamil scripts. Written often in an illegible hand, bristling with copyists' errors, without any mark of punctuation, the quantity of the vowels left to be inferred from the sense, the verses running into one another, these manuscripts offered insuperable difficulties to the reader. Not infrequently large portions of the text were missing. The copyist did not always keep the distinction between the poem, the annotations and the examples cited. At least in the case of one work, the Pathupattu, the poems were missing and had to be gathered piecemeal from the commentary. There were perplexing variations in the readings, and written in the Tamil of 1800 years ago, the meaning was not always clear even with the help of elaborate notes.

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3. *Nalluraikovai III:* "*I know not still*"

But Dr. Swaminatha Aiyar went through the toil with an avidity prompted by love. He had often to enlist the services of scholars to determine the meaning of a word, to correct a reading or to ascertain the truth of a particular statement. He describes in his autobiography how he worked on these manuscripts often far into the night, and how early dawn would still find him sitting cross-legged on the verandah of his small house and poring over these precious documents.

In the course of these preparations he became so thoroughly acquainted with the Sangam Literature that he came to be acknowledged as an authority on the Sangam age. His editions of *Purananuru*[4] and the other classics reveal his immense scholarship. Considering our ignorance of this early literature about the third quarter of the last century, we wonder how he was able to amass single-handed so vast a knowledge. As we read through his autobiographical writings we are struck at every turn by his avidity for any information about this past. No detail was too insignificant for him. To this insatiable thirst, and to his restless energy and devotedness we have to attribute his astonishing erudition. His prefaces to the editions show his immense knowledge of the gods and goddesses, the tribes and chieftains, the trees, birds and beasts, the weapons, ornaments and utensils, the customs and manners, the religious practices, social life and cultural achievements of the Tamils of the day.

During his stay in Thiruvavaduthurai[5], before he ever dreamt of editing the Sangam works, he came

4. An anthology of 400 poems dealing chiefly with war themes. It contains some of the earliest poetry written in Tamil.

5. Thiruvavaduthurai near Tanjore is the seat of a Saivite monastery, well known for its patronage of Tamil art and literature.

across a copy of *Valaiyapathi*, a Sangam classic. He did not set great store by it then, and let it by. When in later days he tried to procure a copy of the work with a view to editing it, he could not get any. This and *Kundalakesi*, another of the five great epics, have yet to see the light of the day. We wonder if Tamil will ever recover them. We may regret the loss, but will remember with gratitude how many precious works the untiring energy of this single man has brought to light, which otherwise might have been lost for ever: *Chinthamani*, *Pathupattu*, *Silappathikaram*, *Manimekalai*, *Purananuru*, *Aingurunuru*, *Pathitrupathu*, *Paripadal*, *Perunkathai*. The publication of any single one of these classics would have done credit to a life-time of research.

Tamil prose is of recent growth. In the last decade of the 19th century there were but a handful of prose writers. Dr. S. Aiyar began to write in prose as it were accidentally by way of prefaces to his editions and summaries of their contents. During the last ten years of his life he was contributing articles, mainly reminiscences of his past, to *Kalaimagal* and other periodicals. These have been gathered under the titles: *What I Heard and Saw*, *New and Old*, and *Nalluraikkovai*. His other chief prose works are the biography of his guru, Minakshisundaram Pillai, in two volumes, the unfinished autobiography, and a few biographical sketches of some Tamil musicians.

Those who form their idea of Tamil prose from the modern short stories and magazine articles will not guess the tremendous change it has undergone during the last thirty years. Taking its cue from the commentaries of Nachinarkiniar and others, Tamil prose retained its long involved constructions and

obscure phraseology throughout last century and the dawn of this century. Traces of it can be found in the Doctor's own editions. If to-day we have a modern, crisp, elastic prose, we owe it to writers like Dr. Swaminatha Aiyar.

The outstanding quality of his prose is its lucidity, in which it rivals the best prose in western languages. It is a little surprising that, a conservative in thought and sentiments, he should have led the way to a most modern prose. This sparkling of his prose results from a directness of expression and simplicity of language—traits which have their roots in his character. His intimate knowledge of the ancient classics and their commentaries might have induced him to use obsolete and obscure words—as is the case with some of the purists. In fact, his early works show a tendency towards the pundit's style. But his solid good sense enabled him to overcome the temptation.

Speaking of prose-style he says:

> "We must acquire the habit of writing without errors and of using as far as possible words intellgible to all. It is good to avoid in prose obsolete and variable terms...In speaking and writing we must aim at conveying our thoughts to others, and not at employing a learned style... In the choice of words we must consider more their actual currency and intelligiblity than their purity."

These principles appear elementary. Yet they required—and still to-day require—restating in Tamil where the cult of purism and high-brow elegance wages war against the most common-sense principles.

It is difficult to give examples of his prose in an English article. Perhaps the following passage, taken from a well-known article of his, will give a fair idea of the strong and weak points of his style—its singular

clarity which makes it impossible to miss the least shade of meaning, and its lack of artistic finish.

> "It was eight at night. I hired a single-bullock cart to go to the railway station, and climbed in. My father took leave of me half-heartedly. Only a trunk accompanied me. When the cart was going to the south of Vannathurai it knocked against something and over-turned. I fell down and the box fell on me. Even in this state I did not lose courage. My mind was away in Tinnevelly. If a *rishi* had given me a pill to travel through the air with the injunction to use it in time of greatest necessity I would have used it then. Not only was the speed of the cart diametrically opposed to that of my mind, but the cart threw me down "[6].

His short biographical sketches of the Tamil musicians give us much valuable and interesting information. His biography of Minakshisundaram Pillai has a special place. Like Sundaram Pillai's *Manonmaniyam* this work is the first of its kind in Tamil. It is a prose work of considerable merit and the story of an accomplished writer of verse of recent years.

Dr. Swaminatha Aiyar's biographical writings disclose a passion for details and a sense of atmosphere. They reveal the characters of persons by telling anecdotes and charming descriptions interspersed with the author's reflections, all marked by the directness so characteristic of Dr. Aiyar—and so different from the psychological vivisections of modern biographers. His tenacious memory unfolds before us scene after scene from the later half of the nineteenth century, in the first feeble struggles of Tamil to revive itself. We get interesting glimpses of the village 'verandah-school' and its methods, the itinerant poets and their literary discussions, Hindu monasteries and their patronage of learning, and similar sections of the Tamil intellectual life of the day. We are introduced to those early scholars like C. V. Damodharam Pillai, monastic

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6. *Nalluraikovai II : The Mullai that Blossomed in Moonlight*

patrons like Subramanya Desikar, and traditional pundits like Minakshisundaram Pillai and Thiyagaraja Chettiar—a generation with which he was so intimate and which today is passing away. The portraits are drawn with rare insight and deep sympathy.

In the preface to his biography of Minakshisundaram Pillai, Dr. S. Aiyar wrote that he intended to publish in a series the lives of the Tamil poets from the Sangam age to modern times. He was gathering material for this work both from a study of their works and from oral tradition. There is no doubt however, that the notes he has left behind will be of valuable help to future historians of Tamil literature.

III

Dr. Swaminatha Aiyar began his labours in the field of Tamil literature about the early eighties. His edition of *Chinthamani* appeared in 1886. Mr. Sundaram Pillai's *Manonmaniyam* was published in 1891, and Suryanarayna Sastry's *Sonnets* came out about the turn of the century. These two works, considered as the first land marks of the Tamil Revival, followed the Doctor's edition of *Chinthamani*. And he lived to see the popularity of Bharati's patriotic songs, and later, about the middle of the last decade, the rise to fame of Desikavinayagam Pillai and other verse-writers. He witnessed during the last years of his life a host of young writers successfully attempting short stories, skits, biographies and reflective essays. Dr. Swaminatha Aiyar's years of literary activity cover thus the whole Tamil Revival.

The impact of Western literatures and ideas produced a turmoil of thought in the Tamil land as in

the other parts of India, though perhaps to a lesser degree. The most radical doctrines found their advocates in prose and poetry, especially among the younger writers like Pudumaipithan[7] and Bharathithasan[8]. But Dr. Swaminatha Aiyar was little affected by these modern ideas. He pursued his course peacefully, strongly entrenched behind his conservatism. In an article entitled *My Aim*, he wrote :

> "To follow in the main what our fore-fathers practised is the chief means to obtain peace of soul. If we accept, without examining, new doctrines, new religions, new ways of worship and the like, it will take long before we get accustomed to them. Unity and certainty of belief will be lost among the people."

This conservatism was not a decision arrived at after much thought, the final outcome of a mental conflict. Nor was it the refuge of a weak mind that fears to venture on high seas. Dr. Aiyar was incapable of such a fear. He revered the past and lived in it; nothing in the present, we may say, interested him except in its relation with the past.

Dr. Swaminatha Aiyar was essentially an editor of classics. One is struck by his patient, painstaking work. He could work for months and years on the different copies, collate various readings, prepare glossaries, and edit with copious notes the most difficult manuscripts. With his knowledge of idiom and etymology, he would have made an excellent lexicographer. But he never attempted any dictionary worth the name.

Though Dr. Swaminatha Aiyar professedly abstained from critical judgments on poets, he could not help

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7. A well-known short-story writer, with a great mastery of the technique.
8. One of the leading present day poets.

expressing himself in vari ous places. These critical appreciations do not add much to his stature. His critical powers do not equal his scholarship. Perhaps the fault is due to his unquestioning veneration for the past, and a certain self-diffidence that left little room for independent judgment. Perhaps, too, it is because we are examining his literary criticism in the light of canons different from his own. He was not very happy in the evaluation of the different poets he dealt with. He bestowed high praise on verses composed by his master, some of which show little beyond technical skill. From his biography it would seem that he admired in his *guru* more the mastery of poetic technique and the fluency of versification than more intrinsic qualities. He concluded this biography with an appreciation of his master's poetry in these words:

> "Others can feel beautiful sentiments and can express them too in beautiful language. But to turn out verses as it were off-hand without the least effort is a gift which very few possess. He belonged to this privileged group of poets......Circumstances of place and time did not affect the flow of his verses. Even while holding conversation with others he could go on dictating stanzas to a student by his side."

Intricate schemes of metre, difficult rhyme patterns, and an extravagant fancy did service for real poetic vision. Like Johnson he over-stressed the importance of perfect external form.

Literary criticism has hardly developed in Tamil. Critics are shy of expressing independent judgments, of challenging traditional views, of seeming to depreciate acknowledged poets. They would strain every nerve to find something to praise even in interpolated stanzas. The name of a poet rather than the quality of the verse attributed to him carries weight with them. They move in a sort of collective security, like

the members of a choir where none is sure of his note. If Dr. Aiyar had paid more attention to the critical study of his poets and employed a different standard, he might have founded a school—the first school of Tamil literary criticism. At present he has only gathered material for future critics.

Dr. Swaminatha Aiyar was even less of an artist. We remarked the chief quality of his prose was lucidity. But the other qualities which go to make great prose are in some degree wanting in him. In point of trenchant expression he will bear little comparison with some other prose-writers as, for instance, the late Mr. Kalyanasundara Mudaliar. There are but a few outstanding passages of power and beauty in his prose writings. A literary artist would have avoided numerous unnecessary details. A more selective presentation would have removed the sense of monotony we sometimes feel in reading them.

In the main any criticism of Dr. Swaminatha Aiyar revolves round this one point: the absence of creativeness and originality as a writer. That magic gift which changes by a mere touch dross into gold—was not very manifest in him. His prose reminiscences—the nearest approach in him to creative works—show, by an unnecessary detail here and a flatness of remark there, the absence of the artist in him.

To return to the question we began with. If then his contribution to Tamil literature was the mere edition of the old classics and a few biographical writings, how are we to account for the great esteem in which he was held and the influence he exercised? I have answered this question to some extent in the early part of this article. Dr. Swaminatha Aiyar

recovered for the Tamils the treasures that were fast slipping from their fingers. He made them justly proud of a glorious past. Thanks to his labours the Tamil people can point to an ancient literature, the equal of which few other Indian vernaculars can show. This fact, combined with the adverse circumstances under which he accomplished his task, and the immense scholarship he brought to bear on it, enhances the value of his work.

These remarks may appear somewhat severe. To us they do not detract from the deservedly unique fame of the late Doctor. They merely represent our honest attempt at an impartial esteem of a great figure in the modern Tamil Revival.

His achievement, though not of a creative order, was of such importance in the circumstances that it placed him high in the esteem of the people. His rare character endeared him to them. In these days when caste prejudices have their repercussions even on literature, it is a tribute to the charm of his personality that he was held in high esteem and affection by all. He had the disarming simplicity of a child that hid or simulated nothing. He had a tender affection for his friends, and cherished in his heart their many acts of kindness. His remarkable humility won him the good-will of adversaries. His great veneration for his *guru* was in the best traditions of the country. Their mutual love gives us some of the most touching chapters in the biography. Above all we are struck by the indomitable will and untiring energy sustained by the great passion of his life, his love of the Tamil language.

He writes:

"My aim in life concerns mainly Tamil, I must make a deep study of the Tamil classics. Even if a work appears difficult at first

it will become clear when studied many times over. I must learn to enjoy the excellences of style and matter in every work. Besides I must be able to express them in simple language, in speech and writing, so that others may understand them."

Dr. Swaminatha Aiyar's scholarship and achievement is not that of a single man, but of a whole generation. Small wonder that his name stands revered among the different, and even conflicting, schools of the Tamil literary world, and has become almost legendary. He was the Grand Old Man of Tamil—*Tamil Thatha.*

The Present State of Dravidian Philology

DR. KAMIL ZVELEBIL, Ph. D., PRAGUE

"WHAT we want is a series of rigorously scientific grammars of all important Dravidian languages, complete in their phonetic analysis of the speech and in their inclusion of the Phonology, Morphology and Syntax of the colloquial dialects, with all interesting details. A series of historical and comparative grammars of Tamil, Telugu and Kannada... juxtaposing the oldest and the subsequent forms as found in the actual old records of the language...with analogous forms from the other Dravidian languages would be ideal." —*Suniti Kumar Chatterjee, 1929.*

1. It is hardly possible to stress enough the importance of this request expressed by the eminent Indian savant many years ago. Dravidian studies in future—both linguistic and historical and literary—can be only based on the solid ground of a profound, exhaustive and exact philological research, and this research must be established upon the safe basis of combining both methods of historical/dynamic/and comparative philology and of synchronistic/static/linguistic analysis.

It is necessary, first of all, to consider in a systematic synopsis all the general pioneer works on

Dravidian languages beginning with the classical work of Caldwell and closing with the recent translation of Bloch's "Structure grammaticale" into English[1].

It seems that it would be necessary to bring out an index, a complete bibliography of the works dealing with our subject to enable scholars to have a perfect knowledge of all that has been done. At the same time, it is urgent to do the same in the sphere of different languages. This task has, however, the character of a more or less self-evident and preparatory work[2].

2. It seems that the first practical step in the further progress of Dravidian philology consists in bringing out new grammars of different languages on the phonetical and phonological, morphological and syntactical plans, based upon deep and exhaustive investigation of the material and upon various monographic studies of different problems and spheres of grammar. In those fields and spheres where we are happy enough to have texts preserved showing continual historical development of a language, it is, according to my view, absolutely necessary to proceed in the historical way in that investigation, too. To set a

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1. R. Caldwell, *A comparative grammar of the Dravidian or South Indian family of languages*. London, 1856; 2nd ed., 1875; 3rd ed., 1913.

G. A. Grierson, *Linguistic Survey of India*. vol. IV *Sten Konow* Calcutta, 1906.

K. V. Subbaya, *A primer of Dravidian phonology*, Indian Antiquary, 1909.

K. V. Subbaya, *A comparative grammar of Dravidian languages*, ib. 1910-1911

J. Bloch, *Language Dravidiannes*, *in Les Langues du monde*, Paris, 1924.

L. V. Ramaswami Aiyar, *Articles in the Educational Review*, Madras, 1928, 1929, 1936, 1938, 1939.

E. H. Tuttle, *Dravidian Developments*.

J. Bloch, *Structure Grammaticale des Langues Dravidiennes*, Paris, 1946.

J. Bloch, *Languages Dravidiennes, in Les Langues du monde* 2nd ed., Paris 1953.

Further different articles of *M. B. Emeneau, T. Burrow, F. B. J. Kuiper, S. Sastri, Y. Vinson, Figulla* and others.

2. It would be, after all, a state ideal and much desired if all workers in Dravidian philology would join in mutual correspondence and unite in an international union—there are not so many of them—are there?

concrete example : it is necessary, for instance, to bring out a study dealing, let us say, with the morphology of old Tamil verb in the period of early epics—Cilappatikāram, Manimēkalai— : or, for example the syntax of Kamban's Rāmāyaṇam. Thus it will be possible to reach larger units, rules and laws of different spheres of grammar in different phases of its development will appear, and, at the end, it will be possible to bring out such more general works as, let us say, historical morphology of the Telugu language[3].

3. After this investigation is accomplished of the whole evolution of different languages in all historical phases and in all spheres of grammar, it will be possible to set to work on the problems of comparative character. It is necessary, of course, to start with the questions of phonetics and phonemics; it is possible to say that the first important and solid steps have been taken in this field by M. B. Emeneau and T. Burrow. These authors have promised us, also, a work of primary importance, a much desired work since long, a dictionary of etymologies[4].

There are yet some problems important from the point of general Indian linguistics; it is necessary to mention at least two kinds of such problems; the extremely difficult question of substratum[5], and the

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3. In this connection I want to mention the claim of L. V. Ramaswami Aiyar in Anthropos XXXIII : a systematic analysis of linguistic features of different classical Tamil texts is much wanted. Two pioneer works can be mentioned also in this connection. They are L. V. R. Aiyar's *Evolution of Malayalam Morphology*, Ernakulam 1936 and G. S. Gai's *Historical Grammar of Old Kannada*, Poona 1946.

4. "Professor T. Burrow of Oxford University and I have initiated a collaboration looking towards it, and hope that ten years may see us at the end of our labours" says M. B. Emeneau in BSOAS, 1953, XV. 1, p. 99.

5. cf. especially *Pre-Aryan and Pre-Dravidian in India* by S. Levi, J. Przylusk & J. Bloch, Calcutta 1929.

extremely important questions concerning the relation of Aryan and Dravidian—some pioneer work has been done in this field too[6]. It is, however, necessary to point out that not only the relation between, let us say, Vedic and Dravidian must be dealt with, but, at the same time, it is important, and perhaps even more important, to search into the relation between Middle-Indian/Prakritic/and modern Indo-Aryan and Dravidian/cf. for instance such very grave problems as the influence of Dravidian upon Bengali or Marathi. Studies of this nature will enable us to bring out more extensive and compendious works of historical and comparative nature—say, a comparative and historical morphology of the Dravidian verb, or comparative syntax of Dravidian "cases"; later, a general comparative and historical Dravidian phonetics, morphology and syntax. And, at the end, a new, copious, monumental and complete comparative grammar of Dravidian languages.

4. Nevertheless, it must be confessed, that, what has been said here, describes, in a way, only one aspect, only one of the two sides of the whole problem of Dravidian philology, viz. the historical and comparative aspect. We must not forget, however, that there are some difficult and important questions which can be solved only by the synchronistic analysis of linguistic structure and by its comparison with different structures, not related genetically. Nothing has been done in Dravidian philology from this point of view[7]. There are, however, some extremely important

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6. cf. A. Master, *Indo Aryan and Dravidian*, BSOAS XI, 297 and XII, 340, M. Mayrhofer, *Etymologische Miszellen*, *ArOr*, 1950, XVIII, 68, W. Kirfel, *Die Lehnwrote des Sanskrit aus den Substratsprachen...Lexis* III, 2, K. De Vreese, *A Dravidian turn in Apabhrams'a*, JRAS, 1954, 1—2, 35 and others.

7. Save, perhaps, the author's attempt to describe and explain the Tamil enclitic vowels—*a*,—*ē*,—ō and their functions in *ArOr*, 1954, 2—3, p. 375—405.

problems of this kind, impatiently awaiting their solution; thus, for instance, a system of phonemes of modern Tamil—or, better, the exact description of such a system—is a much needed desideratum. The author of this article occupies himself, presently, with the investigation of foreign/English, French, Portuguese, Persian, Arabic and Hindi/words in Tamil from this synchronistic point of view. There are also some interesting questions concerning that sphere which has been called *die innere Sprachform*[8] to be dealt with.

5. It is the opinion of the author that only after all these conditions are accomplished, it will be possible to describe and explain safely and exactly the structure and the type of Dravidian languages as a whole and to discover and design the course of their historical evolution with the most possible degree of certainty; thus only we shall be able, eventually, to give exact and solid theories on the affinities and relations between Dravidian and some other family of languages[9].

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8. Cf., e. g., Tamil √*viṭu*—in its meaning "to let" with the German lassen and Old Tamil √ī—in a similar function with the Czech "dati" to give; or the Old Tamil *kuṟumpūl*, used (in classical texts) in the same double sense as its English equivalent, the "quail" (1. a bird 2. harlot).

9. Most of the theories proved to be dead-born children, cf. the "Australian" theory of F. Muller *Grundriss der Sprachwissensehaft* II, 1, 95, or another, "Korean" theory of H. B. Hulbert (*Comparative Grammar of the Korean and the Dravidian family of languages*, Seoul, 1906. etc.

Only the "Uralian" hypothesis seems to be more probable and, after T. Burrow's article of 1934, it has been placed upon a solid basis, cf. already Caldwell, 3rd ed., London 1913, p. 67, O. Schrader, *Dravidian Studies*, BSOS 1934, XI, 2, 328—356, F. O. Schrader, *On the Uralian Element in the Dravidian and Munda Languages* BSOS VIII, 75—176, S. P. Tolstov, *Problems proischoždenija indojevropejcev i sovremennaja etnografia i etnografičeskajo lingvisika*, KSIE, S. P. Tolstov, Drevnij Chorezm, 1942, p. 65 and 350.

Transliteration of Tamil in Roman Characters & Vice Versa

A SENTHAMILAN

THE system of transliteration, which was originally devised by the Royal Asiatic Society for Sanskrit and Sanskritic languages and which has been adapted with various arbitrary modifications for transliterating Tamil, is too complicated to be of real assistance to foreigners interested in Tamil studies, particulary beginners. A less complicated system has to be evolved for Tamil, which—possessing a scientifically devised phonemic structure—lends itself easily to an adêquate system of transliteration, which would be 'an accurate representation of pronunciation but at the same time simple and practical' and which also 'takes account of the special needs incidental to convenient and rapid reading and writing'[1].

2. The following principles were laid down by the International Phonetic Association in 1888 in regard to an International Phonetic Alphabet :—

(i) There should be a separate letter for each distinctive sound; that is, for each sound which, being used instead of another, in the same language, can change the meaning of a word. *(This is what is now called the 'phonemic' principle of writing.)*

(ii) When any sound is found in several languages, the same sign should be used in all.

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1. Daniel Jones—'*The problem of a National Script for India,*' Lucknow 1942, p. 5.

(iii) The alphabet should consist as much as possible of the ordinary letters of the Roman alphabet, as few new letters as possible being used.

(iv) In assigning values to Roman letters, international usage should decide.

(v) The new letters should be suggestive of the sounds they represent by their resemblance to the old ones. (In regard to this, it is now considered that letters should have unmistakable forms, and be as unlike each other, as possible.)

(vi) Diacritic marks should be avoided, being trying to the eyes and troublesome to write[2].

In regard to diacritic marks, Dr. Daniel Jones, Professor of Phonetics, University of London said:

'The plan of using diacritics has been shown to be defective from both the typographical and the psychological points of view. Diacritics are psychologically unsound for the following reasons: for writing to be clearly legible, every written word should have a definite and distinct form; it should have a sort of outline. Such a form is obtained if the written or printed word is composed of well designed letters. But when detached accents or other marks are used, the forms of words are less legible; their outlines are to some extent blurred..............................
'Another objection to diacritical marks is that they interfere with ease of writing.................A further objection to diacritical marks is that in practice they often get omitted in writing, and confusion consequently arises. This has been proved by the experience of those who have worked with the system of using such marks. Yet another objection to them is that superscript marks cannot be conveniently printed over capital letter'[3].

As it was not found possible to dispense with diacritics entirely however, the International Phonetic Association has recommended that their use should be limited as far as possible to the following cases:

(a) for denoting length, strength and intonation,

(b) in representing members of phonemes,

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2. '*The principles of the International Phonetic Association*', London, 1949, p. 3 of cover.

3. Dr. Daniel Jones, '*The Problem of a National Script for India*', op. cit.—pp. 10-11.

(c) when the introuction of a single diacritic *obviates the necessity* for designing a number of new letters,

(d) for representing minute shades of sounds in scientific investigations[4].

3. In devising therefore a system of transcription for Tamil sounds, it would be just as well to keep the above principles in mind, if the system is to be of real assistance to foreign scholars who are interested in learning Tamil. Further, if the use of new letters outside the Roman alphabet could be avoided and if the diacritic marks used are such as to be found in an ordinary English typewriter, the work of scholars preparing manuscript copy will be greatly simplified. Fortunately, it is not necessary to go beyond the types found in an English typewriter to find equivalents for Tamil sounds. The Tamil alphabet is given in Table A with their phonemic equivalents in Roman characters; the principal member of each phoneme only is given in this Table. Two diacritic signs are used, viz:

(i) a colon: in the case of vowels, to denote length and in the case of consonants, to distinguish those articulated with the blade of the tongue from those articulated with the tip of the tongue but otherwise similar.

(ii) a minus sign — to indicate a retracted variety (This sign is used in only one case)

The diacritic marks should be used *after and not below* the letter in order to minimise the strain in reading and to facilitate typing or printing. These marks are not normally used in Tamil writing and hence their use for the purpose in view will not lead to confusion.

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4. '*The Principles of the International Phonetic Association*'—op. cit.—p. 2.

4. A narrow transcription of the members or allophones of Tamil phonemes, which have more than one member, is given in Table B. This will be useful for scientific studies and be also of assistance to foreigners learning to speak Tamil. It was Dr. Daniel Jones, who first drew attention to Tamil as a good illustration of the theory of phonemes. He wrote:

> 'Tamil is a language which illustrates particularly well the grouping of several quite distinct sounds into single phonemes......... It is noteworthy that Tamil orthography does not show any difference between all these sounds. Those who originally invented this orthography must have had a clear conception of the phoneme idea, though the theory had never been formulated. This is evidence in favour of a mentalistic view of the phoneme'[5].

In fact, the theory had been by implication formulated at the time of Tholka:ppiyam, the oldest extant Tamil Grammar written more than two thousand years ago, although later grammarians and commentators, who apparently were but imperfectly acquainted with phonetic principles, were unable to interpret aright the relative passage[6]. With a knowledge of modern Phonemics, however, the passage in question becomes clear and meaningful and illustrates the euphonic basis on which the phonemic structure of Tamil has been raised. In the words of Prof. Sankaraṇ of the Deccan College Post-Graduate and Research Institute:

> 'We meet with the accurate description of phonemes of the old Tamil language, *built apparently on the results of phonetic study*, in Tholka:ppiyam, which is the oldest descriptive Tamil Grammar. Such an emphasis on the pattern inherent in the sounds of the language of study, and the attempt to establish, on the basis of their occurrence and distribution, the types of sounds which must have been significant in distinguishing the meaning of words is not met with even in the Ashta:dhya:yi of Pa:n:ini'[7].

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5. Dr. Daniel Jones—'*The Phoneme—its Nature and Use*', Cambridge 1950, pp. 22-23.

6. *Tholka:ppiyam*, El-uththathika:ram, verse No. 22.

7. Prof. C. R. Sankaran, '*Phonemics of Old Tamil*', Poona 1952, p. 9.

> *We are lost in wonder that in this Old Tamil Grammar, we rediscover, as it were, many of our own modern ideas.* The conviction is gained more and more that it is worth the while to subject Tholka:ppiyam to a detailed scrutiny exploiting this beautiful work from the rigorous view-point of modern Phonemics'[8]. (italics ours)

5. The inevitability of dialectal differences amongst language communities living over wide areas is well known to linguistic scholars. In Tamil speaking areas, this has been aggravated by social cleavages arising out of the caste system and the influence of two dominant languages, Sanskrit and English, the former as the language of liturgy and religious literature and the latter as the administrative language of the government of the country. It is a remarkable tribute to the firm foundations on which the phonemic structure of Tamil had been raised that, in spite of these adverse factors, the phonemic structure as described in Tholka:ppiyam has undergone little change during more than two thousand years. We can hence go back to this old Grammar to discover the norm or standard sounds of Tamil, eliminating the mere dialectal or non-significant deviations therefrom.

6. In this connection, it is well to recall the warning sounded by Edward Sapir :

> 'The conception of the ideal phonetic system, the phonetic pattern, of a language is not as well understood by linguistic students as it should be. In this respect the unschooled recorder of language, provided he has a good ear and genuine instinct for language, is often at a great advantage as compared with the minute phonetician, who is apt to be swamped by his mass of observations'[9].

Dr. Daniel Jones says :

> 'A phonetic transcription for teaching pronunciation records the pronunciation of a single person (a typical one if possible) and the learners of the language learn to pronounce like that person'[10].

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8. Ibid, p. 58
9. Edward Sapir, '*Language*' New York. 1921, p. 58.
10. Dr. David Jones—'*The Problem of a National Script for India*' op. cit. pp. 6-7.

As a foreigner is usually not competent to decide whether a particular person is a 'typical' person, such phonetic transcriptions merely add to the confusion. Take for instance the Tamil phoneme ழ which in the attached Table A is represented by l-. The following are some of the descriptions given of this phoneme by empirical phoneticians:—

Prof. C. J. Firth 'a frictionless continuant having an obscure unrounded back vowel quality. l- is made by drawing back the whole tongue, and spreading the blade laterally, making it thick, short and blunt, so to speak, so that it approaches the middle of the hard palate. The result is a very retracted liquid sort of r sound'[11].

Prof. C. R. Sankaran voiceless retroflex lateral[12].

Jules Bloch a cerebral palatalized sonant spirant the pronunciation of which moreover varies from l to y[13].

Don. M. De Zilva Wickremasinghe A cerebral having the combined sound of r and soft l, and pronounced by turning up the tip of the tongue as far back as possible. In Ceylon however it is pronounced like an ordinary English l. In the Tamil country it has often the sound of S in pleasure (the French J)[14]

Dr. G. U. Pope Something like the Welsh ll[5]

Cerebral: apply the tip of the tongue, as far back as you can, to the palate, and pronounce a rough rrr, in which a z sound will mingle......In the South, unable to articulate this letter, they use a strong l: (ள்) instead. In the north in the same way they use ய் for ழ[16]

Of these, Prof. Firth's description is nearest to the standard sound as described by Tholka:ppiyam.

11. C. J. Firth—'*A Short Outline of Tamil Pronunciation*,' Appendix to Arden's *Tamil Grammar*. p. xvi.

12. C. R. Sankaran—'*Phonemics of Old Tamil*,' Poona, 1951. p. 8.

13. Jules Bloch—'*The Grammatical Structure of Dravidian languages*,' Poona 1954, p. xxxiii.

14. Don. M. de Zilva Wickramasinghe—'*Marlborough's Tamil Grammar Self-taught*'—London, 1906 Eighth impression, p. 10.

15. Dr. G. U. Pope—'*A Hand book of the Tamil Language*'—London, 1926. p. 7.

16. Ibid, p. 9.

7. *Transliteration into Tamil.* As will be seen from Table A, read in conjunction with Table B, the impression voiced in some circles that Tamil lacks certain sounds found in most other languages is wrong and based on a failure to appreciate the phonemic variants of Tamil phonemes. While most of these sounds are in wide use in Tamil speech, they are not represented by separate characters in Tamil orthography. The reason is scientific ; the Tamil genius and feeling for sound appear to have been so highly developed two thousand years ago that they banned from speech all un-euphonious sound combinations in words; hence certain allied sounds such as ch (as in church), j (as in conjoint) and c (as in civil) are treated as a single phoneme, the value of whose allophone depends on the preceding phoneme in the same word. Taking into account this scientific and logical application of the phonemic theory by the ancient Tamil grammarians, it is easy to transliterate practically all sounds in English, for instance, into Tamil (Vide Table C). It is against the genius of the Tamil phonetic structure to adapt without modification foreign sounds which are not represented in Tamil; recognised rules and usage exist for the adaption of such sounds. These rules must continue to be observed if the phonetic pattern of Tamil is not to be mutilated out of shape but it is recognised that for use in scientific and technical fields, literal transliteration of English sounds may be necessary at present for certain restricted purposes. For such purposes only the system of transliteration indicated in Table C may be adopted.

TABLE A

Tamil Phonemes

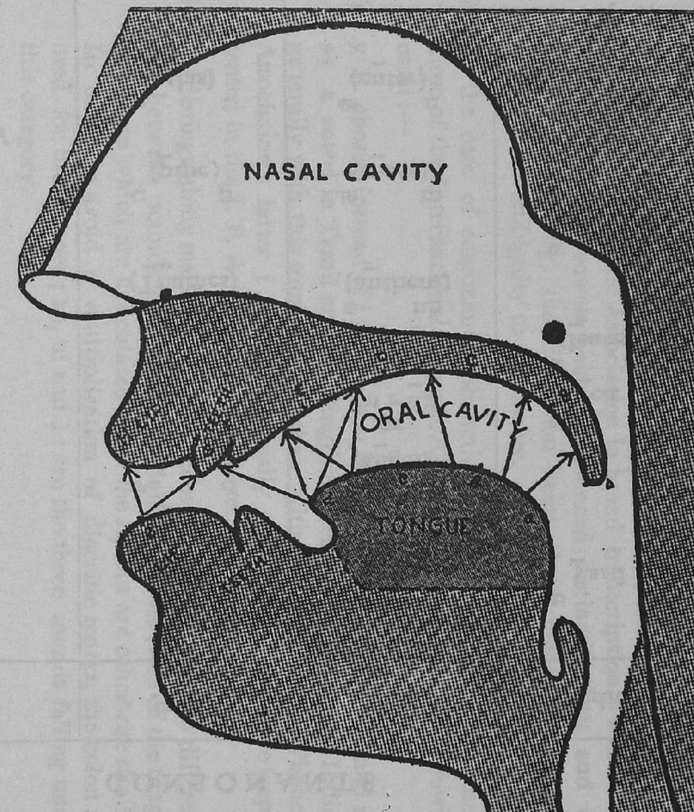
DESCRIPTION OF POSITIONS

1. A B-Glotto-velar — அண்ணஞ்சேர்ந்தமிடறு 17
2. B C-Velar (back palate) — முதலண்ணம் 18
3. C D-Palatal (middle palate) — இடையண்ணம் 19
4. D E-Alveolo-palatal (front palate or Retroflex) — நுனியண்ணம் 20
5. E F-Alveolar (teeth ridge) — அண்பல் 21
6. F G-Dental — பல் 22
7. G e-Labio-dental — பல்லிதழ் 23
8. H e-Bilabial — இதழ் 24

a b-back of tongue
b c-middle of tongue
c d-front of tongue (blade)
d...tip of tongue

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17. *Tholka:ppiyam*—el-uththathika:ram — Verse No. 99
18. do ... do 89
19. do ... do 90
20. do ... do 91, 94, 95
21. do ... do 96
22. do ... do 93
23. do ... do 98
24. do ... do 97



VOWELS		
Articulating position	Short	Long
PRIMARY		
Glottal	அ a (among)	ஆ a: (Calm)
Velar	இ i (sit)	ஈ i: (machine)
Labial	உ u (full)	ஊ u: (rule)
SECONDARY		
Velar	எ e (fed)	ஏ e: (able)
		ஐ ai (aisle)
Labial	ஒ o (Opinion)	ஓ o: (opium)
		ஔ au (now)

CONSONANTS			
Articulating position	Hard	Soft	Medium
PRIMARY			
Glotto-velar			ய y yard
Velar	க k (king)	ங ng (sing)	
Palatal	ச c (church)	ஞ nj (angel)	
Retroflex	ட (card)	ண (u r n)	ர r (red)
Alveolar			ல l (leave)
Dental	த th (Thames)	ந nh (anthem)	
Labio-dental			வ v (very)
Bi-labial	ப p (pipe)	ம m (mate)	
SECONDARY			
Retroflex	ற t (atlas)	ன n (enter)	ழ or l-......
Alveolar			ள l: (hurl)
AUXILIARY The same articulating position as the succeeding consonant.	ஃ x	(the sound value is the same as that of the succeeding consonant)	

Notes.

(1) The Phonetic values of vowels are approximately those adopted by the International Phonetic Association in broad transcription. The vowels are simple, short vowels being pronounced distinctly short and the long distinctly long, the distinction being sharp enough to cause no confusion or ambiguity to the hearer.

(2) In the case of consonants, phonetic values are generally the same as those of the International Phonetic Association, except in the following cases :—

(i) y is chosen instead of j for ய, as ய is used only as a consonant and not as a vowel in Tamil and the English letter y is identified by Indians generally with this sound, rather than with the International Phonetic Association's letter j which is usually equated with voiced c (represented in the I. P. A. alphabet by inverted f.)

(ii) No distinguishing mark has been laid down by the I. P. A. to differentiate between sounds which are articulated with the *blade* of the tongue and those which are articulated with the *tip* but are otherwise similar. In order to avoid a multiplication of diacritic marks, the colon: is used for the former ; t :, n: and l : are the three sounds falling under this category.

(iii) *Auxiliary consonant x* This is an igenious and novel feature introduced by the ancient Tamil Grammarians for use principally in poetry. Its value is variable, being the same as that of the fricative member of the following phoneme as indicated in Table B. Because of its indefinite value, the symbol x has been chosen to represent it in transliteration.

(3) *The 'hard' consonants* are phonemes, whose principal member is plosive, the secondary members being aspirated, voiced and fricative respectively as shown in Table B. Their value can best be ascertained when they occur as doubled consonants in a word, the first mute one representing the value of the principal member of the phoneme and the second the value of the aspirated subsidiary member *e. g.*, கற்றவன்—kattavan—(KATTHAVAN)[25], learned man.

(4) *The 'soft' consonants* are nasal continuants, whose articulating position is the same as the corresponding 'hard' consonants shown opposite to them. The correct value of the soft consonants can be verified in words where they are followed immediately by a 'hard' consonant the latter assuming the value of its voiced subsidiary member *e. g.*, பஞ்சு—[25] panjcu PANɟU—Cotton.

(5) *The medium consonants* form a class of non-nasal continuants, corresponding to the semi-vowels of the Indo-European group but in Tamil they have no vowel value at any time. When a medium consonant is followed by a plosive, the latter assumes the value of its fricative subsidiary. *e. g.* வாழ்க—va:l-ka (VA :L XA)[25].

25. International Phonetic Alphabet.

(6) *Retroflex t:* is articulated with the *blade* of the tongue assuming a fully retroflex position.

(7) *Retroflex t* is articulated with the *tip* of the tongue, like the English 't' but in a retroflex instead of an alveolar or dental position. It differs from retroflex t:, in that the tip, and not the blade, of the tongue touches the palate. There is a general misapprehension in regard to the value of the principal member of this phoneme, owing to the fact that it never occurs at the beginning of a word. The value of one of its subsidiary members—viz., the fricative—has been confused with the principal member and hence is often considered, as a form of trilled r.[26] As already indicated, retroflex 't' is a plosive like all other 'hard' consonants as can be verified when it occurs doubled, *e. g.*, கற்றவன்—kattavan—(KATTHAVAN)[27]

In its fricative from, occurring after the auxiliary consonant however, its pronunciation is similar to ɹ *e. g.*, அஃறிணை—axtin:ai—(AꝚꝚIN:AI)[27] as shown in Table B attached.

(8) *Retroflex l-* is a retracted• veriety of l:, having the same articulating position as r. This is a sound peculiar to Tamil and is not always correctly articulated even by Tamilians.

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26. Ceylonese Tamils generally pronounce the principal member of this phoneme more correctly than Indian Tamils.

27. International Phonetic Alphabet.

TABLE B

Tamil Phonemes consisting of more than one member or allophone

(Narrow transcription)

	Principal number	Subsidiary members: When preceded by a hard consonant becomes	When preceded by a soft consonant becomes	When preceded by a medium consonant or the auxiliary consonant becomes
	unaspirated & voiceless	aspirated	voiced	fricative
க	K make கப்பல்	KH napkin பக்கம்	G angle பங்கம்	X soho வாழ்க எஃகு
ச	C church சிறகு	CH churchill பச்சிலை	ɟ angel பஞ்சம்	ç civil எய்சிலை கஃசு
ட	ʈ card? படம்	ʈH carting? பட்டம்	ɖ ? பண்டம்	ʃ fashion கஃடு
த	T+ Thames திங்கள்	T+H ? சேர்த்து	ð this சேர்ந்து	θ thin ஆய்தல் அஃது
ப	P wipe பல்	PH harping அப்பம்	B amber அம்பம்	ɸ ? வாய்பாடு கஃபு
ற	T Enter அறம்	TH artistic அற்றம்	D mundane அன்று	ɹ arrears அஃறிணை
ஃ	This auxiliary consonant acquires the same fricative value as the following consonant acquires.			

Notes: (i) In Tholka:ppiyam. El-uthathika:ram, verse no. 22 it has been laid down that, when consonants occur together, their sound value is modified.[28] As the first member of a consonant pair is articulated before the second, the latter is modified by the former.

(ii) For reasons of euphony, permissible consonant groups or clusters are severely restricted and words in which 'Soft' or 'medium' consonants are preceded by other consonants are so rare, except by way of doubling, that for practical purposes we may treat the 'soft' and 'medium' consonants as phonemes having only one allophone.

(iii) In the days of Tholka:ppiyam, the phonemes shown in this Table appear to have had the value of their principal member at the beginning of a word and after a vowel. In many dialects now, they assume after a vowel the value of the fricative allophone and, in the case of people speaking in a highly Sanskritised way, the voiced allophone. Thus, for example:

பகல்—Pakal is articulated as (PAXAL)—fricative
or (PAGAL)—voiced

Some persons use this pronunciation even where the consonant occurs initially. This is principally due to the influence of Sanskrit and English on Tamil Speech. In any case it is only a preference for one allophone as against another of the same phoneme[29].

(iv) Although the auxiliary consonant should, according to the rules laid down by Tholka:ppiyam, assume one of six different sounds as indicated here, during the past several centuries owing to later grammarians' inability to grasp the phonetic novelty involved in this highly ingenious invention of the ancient Tamil grammarians, its value has been narrowed down to (X)i.e., fricative K, something approximating to the English h. Instead of importing non-Tamil script such as ஜ, ஸ, ஷ etc., Tamil scholars would do well to popularise in their place the use of the auxiliary consonant ஃ as in the days of Tholka:ppiyam.

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28. Unfortunately, owing to a far-fetched interpretation given to this verse by commentators, its phonetic significance has never been understood.

29. *Tholka:ppiyam*, El-uththathika:ram, verse No. 38 and 101.

TABLE C

Transliteration of English Sounds into Tamil

English sounds not represented by separate phoneme in Tamil	Symbol to be used for transliteration
SOUNDS EXISTING IN TAMIL SPEECH.	
b (as in bad)	(ம்) ப
c (,, civil)	(ஃ) ச
d (,, and)	(ண்) ற
g (,, angle)	(ங்) க
(,, angel)	(ஞ்) ச
s (,, shock)	(ஃ) ட
SOUNDS NOT USED IN TAMIL SPEECH.	
f (as in sofa)	(ஃ) வ
a (as in bad)	ஆ-
z (as in Zebra)	ச-

Notes

(i) The letter within brackets indicates that the following phoneme has the value of the allophone which it acquires when preceded by the former which should however be treated as silent, as for instance k in know.

(ii) The minus sign—indicates that this phoneme has a special sound not found in Tamil.

Example of transliteration of Tamil into English:

பொங்கல் விழா நடைபெறும் காலமும் இனிய காலம்: கார் உலாவும் வானமும், நீர் உலாவும் ஏரியும் கருணை காட்டும் காலம்; இயற்கை அன்னை பசுமையான புடவை உடுத்து, பன்னிறப் பூக்களைச் சூடி, இனிய காயும் கனியும் கரும்பும் அணிந்து இன்பம் காட்சி தருங் காலம்[30].

Pongal vil-a: nhat:aipetum ka:lamum iniya ka:lam; ka:r ula:vum va:namum, nhi:r ula:vum e:riyum karun:ai ka:t:t:um ka:lam; iyatkai annai pacumaiya:na put:avai ut:utha, pannitap pu:kkal:aic cu:di, iniya ka:yum kaniyum karumpum an:inhthu inpam ka:t:citharung ka:lam.

Example of transliteration of English into Tamil

It will I think be generally conceded that the first requisite for bringing education within the reach of the millions of illiterates in India is the provision of a suitable alphabet for them[31].

இற் வில் ஐ திங்க் (ம்)பி (ஞ்)செனரலி கன்(ஃ)சீடெட் (ங்)தா-ற் (ங்)தெ (ஃ)வெ(ஃ)ச்ற் ரெக்வி(ஃ)சிற் (ஃ)வார் (ம்)ப்ரிங்கிங் எடியுக்கே(ஃ)டன் வுய்தின் (ங்)தெ ரீச் ஆ(ஃ)வ் (ங்)தெ மில்லியன்(ஃ)ச் ஆ(ஃ)வ் இலிற்றரேற்(ஃ)ச் இன் இன்டியா இ(ஃ)ச் (ங்)தெ ப்ரொவி(ஃ)டன் ஆ(ஃவ்) எ (ஃ)சூட்டெ(ம்)பிள் ஆல்(ஃ)வ(ம்)பெற் (ஃ)வார் (ங்)தெம்

30. ரா. பி. சேதுப்பிள்ளை—'தமிழின்பம்' திருச்சிராப்பள்ளி, 1952, பக்கம் 31.

31. Dr. Daniel Jones—'*The problem of a natural script for India*' Lucknow 1942, p. 1.

Muslim Literature in Tamil

V. I. SUBRAMANIAM, B. A. (HONS.)

THE Muslim contribution to Tamil literature is considerable and varied. In the field of epic poetry, in the field of minor literary works or 'prabandhas', and in the field of prose, their contribution stands favourable in comparison to any of the contemporary Hindu or Christian works. With little encouragement from the Muslim rulers who invariably showed interest in Arabic or Urdu literature, and with little sympathy from the people among whom they lived, the Muslim poets were able to make an indelible mark on Tamil literature. Even in recent times, Tamil scholars of repute have not been rare in that community.

Unlike in North India, the political domination of the Muslims in the South was only for a short period. But the Tamils had contact with the Muslims long before the Muslim invasion. Tamilnad had extensive trade relationship with Arab countries. Trade agencies were established in *Kāyal* (Tirunelveli district) by Arab chieftains for horse trade and *Wassaff* says that as many as ten thousand horses were imported from Arabia every year. After the birth of Islam, Arab Settlements were made in several places in the West Coast of Tamilnad. Their main object was trade and it is not clear how far they influenced the local population. Ancient Tamil literature merely mentions their existence. Perhaps they led a secluded life caring mainly for trade and mixing very little with the local population.

There is a common belief among the Muslims, that the Amir of the Sumpla City in Turkey, after abdicating his power, became an *Aoulia*, and sailed to India

to propagate Islam. He settled at Trichinopoly and is believed to have died there in 900 A. D. A mausoleum was erected there in honour of him.

But it was the invasion of Malik Kafur in 1310, that brought the Muslims closer to Tamilnad. His invasion of the South, though an accident, yet was well-timed. The Imperial Cholas were tottering almost in exhaustion. A fratricidal war between the two sons of Pandya Kulasekhara provided a welcome opportunity to the Muslim invader. Lured by the splendour and wealth of Deccan, Malik Kafur found an easy entrance into Tamilnad. In 1324, there was a second invasion of the Pandya country and it became a province of the Delhi Sultanate. By about 1335, Jalal-ud-Din Assan Shah severed his connections with Delhi and set up an independent Sultanate at Madurai. This lasted until 1378 when the Vijayanagar prince, Kampana II, overthrew this Sultanate. Still there continued two Muslim cantonments, one at Madurai and another at Kannanur, controlling the adjoining places. Again in 1646, when the Vijayanagar Empire crumbled, the Muslims re-established themselves. Tanjore and Gingee were under their supremacy and the Madura ruler was but a vassal to them. Revolts from subject chiefs were common in this period. There was very little peace and no stable administration. In the fag end of the Nayak rule at Madurai, Queen Meenakshi invited Daud Khan to assist her against her enemies. But that proved to be an invitation to occupy the throne of Madurai. Thereafter, directly or indirectly, Madurai remained under Muslim sway till the British consolidated the South by defeating the French and their ally Tippu Sultan in 1800 A. D.

The object of the Muslim invasion was not to retain and consolidate the conquered territory under a stable

government, but to collect a rich booty. Even the few attempts to keep the subjugated kingdoms for a long period under their rule were ill-conceived and resulted in general chaos. But one permanent result of the Muslim invasion was the large number of Muslim converts throughout Tamilnad whose contribution to Tamil literature and towards the growth of Tamil language is remarkable. There were many patrons in that community, who encouraged Tamil poets. Well known among them was Sīthakkāthi, whose munificence was eulogised both by Muslim and Hindu poets of the 17th century. It is said that in his time Muslims used to listen to the exposition of Mahabharatha and Ramayana with great interest, because of the absence of a similar Muslim epic. So Sīthakkāthi felt sorry for it and was in earnest search of a Muslim Tamil poet, who could compose an epic on the life of Mohammad. At last he found Umaru Pulavar.

Poet Umaru was born in Ettayapuram in the late 17th century. He had his education under two Hindu teachers, Sēthu Muthaliar, and Kadigai Mutthu Pulavar, the court poet of Ettayapuram. It is said of Umaru that though a Muslim by birth, he mastered Tamil literature and grammar at an early age and was even in a position to take up the challenge of a North Indian Vidwan, Vālai Vārithi. This episode brought for him fame and he was made the court poet of Ettayapuram. It was then that Sīthakkāthi invited Umaru to his place and expressed his life-long desire. Umaru agreed, but he needed a teacher who could explain to him the Arabic granthas and stories about Nabi in the Arab language. At Sīthakkāthī's instance Umaru was taken to one Labbai Ali Hajiyar, who refused to reveal the sacred story to Umaru for he was dressed like a Hindu. But Mohammad appeared in his dream and asked him

to explain to Umaru the granthas. The Labbai regretted his early refusal and directed him to his brother at Parangip pēttai who was a scholar both in Arabic and Tamil. So the poet moved to Parangippēttai where, he assiduously carried on his work.

Meanwhile, Sīthakkāthi passed away, before the completion of the *Puranam.* Its 'Arangetram' was celebrated at Parangipettai itself under the patronage of Abdul Kāzi Marakkāyar. There is a story that when the stanza on the birth of Mohammad was expounded the patron's wife was so much absorbed that she forgot to regulate the flow of milk into the mouth of her sucking child. As a result, the child died on the lap of its mother. Fearing that if she broke the news of the death of the baby at once the 'Arangetram' would be ended abruptly, she suppressed it until it was over.

The title *Chīrā Puranam* is the Tamil form of the Arabic 'Sirat' which means life and 'puranam', which means an old story. The *Puranam* deals with the life of the Prophet and the miracles attributed to him. It follows closely the Hindu puranic form. It is divided into three parts called Kāndams...*Kilāthuk Kāndam, Nupuvathuk Kāndam* and *Hijrathuk Kāndam.* The *Kilāthuk Kāndam,* which begins with a chapter of invocation to God, describes in the next chapter, the country side and townships of Arabia. But in that description, the reader can see not the sands and dry desert regions of Arabia, but the green velvet fields and the fertile rivers of Tamilnad. One finds not the date palms of Arab countries, but the plantain, the coconut and mango groves in Umaru's descriptions of Arabia. Here and there, a favourite line of Kambar or a well-known imagery of *Chīvaka Chīnthāmani* or of some other Tamil classic is to be found in the *Puranam.* In one place, he sings of the women of Arabia as having

tilaks on their forehead *(Kathijā Kanavil Kanda Padalam)*.

The second, by name *Nupuvathuk Kāndam*, deals with the revelation of Muhammad. The last one, i.e., the *Hijrathuk Kāndam*, sings about the migration of Muhammad from Mecca to Medina. The whole Puranam is well designed and ably executed in five thousand and twenty six stanzas. It is the foremost of the Muslim contributions to Tamil. The Arab names of places and of men are as far as possible tamilised in that Puranam to make them familiar to the Tamils. But the unfamiliarity of the Muslim religious stories to the non-Muslim Tamils, and the general neglect of the Tamil Muslims themselves in bringing out a popular edition of this Puranam with detailed notes and descriptions, have prevented the Puranam from securing its legitimate and much deserved place in Tamil literature. It is more known than read. In style, in imagery and in the capacity for narration it equals its contemporary the *Thiruvilayādal Puranam* of Paranjōthi Munivar.

Critics say that Umaru has exceeded the limits of Islam in including a few practices of Hindus. Hardly any poet can escape the influence of time and his surroundings. Umaru was educated under Hindu teachers and the people around him were predominantly Hindus. To gain recognition, he had to cater to their taste also. There is very little evidence in the 17th or 18th centuries of any religious dissensions between Muslims and Hindus in Tamilnad. They lived in peace and lived amicably and as a result, consciously or unconsciously, Hindu influence has found a place in this Puranam. It lends a local colour to an unfamiliar theme.

In short, *Chīrāpuranam* is a monumental contribution of the Muslims, of which that community and the Tamil language can be proud.

Another major work is the *Muhaithīn Puranam* of Badruddin Pulavar of the 19th century. It is said that he was also a scholar learned in Sanskrit and Malayalam. This work containing two thousand stanzas is divided into forty chapters. The reader cannot but admire the vast erudition of the poet. His narrative capacity particularly needs special mention here. It it regrettable that few Tamilians are aware of the very existence of this Puranam.

The other poetic works of the Muslims are not so large but by no means less interesting. The minor literary contributions include, *Ammānai, Anthāthi, Pillai Thamil* and *Āttruppadai*. The *Kōvai* form, popular in the later centuries, was also adopted by Muslims. (*Kōvai* is a composition in which the hero falls in love with the heroine, undergoes the hardships of love-making and in the end weds her. It runs into four hundred stanzas. The famous *Kōvai* is Manicka Vachakars's *Thirukkōvaiyār*, where divine love forms the theme.)

Umaru himself was the author of a *Kōvai* on *Sīthakkāthi*. The son of Umaru, Kavikkalanchiya Pulavar, wrote an *Ammnāai* on the Prophet in 1713 A. D. (Ammānai is a musical composition sung by girls, when they are engaged in a game of throwing a number of small balls with one hand and catching them with the other. The Ammanai metre is the couplet form). Another poet by name, Sayed Merāp Pulavar, wrote *Papparattiyr Ammānai*, on Caliph Ali in the beginning of the 18th century. The theme was taken from *Chīra Purānam*. The style is simple and musical. The *Thirumathēnatthu Ammānai* of Chitthirak-kavi Syed Imam Pavalar, needs particular mention. He is also the author of nearly two hundred and twenty poetic works.

Another favourite literary form with the Muslims is the *Anthāthi*. In this form, the last syllable or word of a line is repeated at the beginning of the next line. As a result, the whole composition is interlocked and continuous as a chain. Noteworthy among the Anthāthi is the *Thirumathēnatthu Anthāthi* of Syed Imam Pāvalar mentioned above. It is about the city of Medina. He was a grammarian, and the style of this *Anthāthi* is embellished and intricate. But the Arabic words, unlike in other Muslim works, are fewer in number. Some of his descriptions of the city of Medina recall the scenes of Tamilnad. In certain places in the *Anthāthi*, the poet simply parades his poetic ability and scholarship. A number of stanzas therefore test the ability of the reader. Equally pedantic is the *Nākai Anthāthi* of Sheik Abdul Kādar Nayinar Alim. Nakoor is famous for the tomb of the Muslim Saint, Nakur. A commentary on this *Anthathi* was written by the author himself. He lived in an age when poetry was mainly considered to be an instrument for parading the author's literary skill. His *Anthāthi* is strewn with *Matakku*, i.e., the same word repeated throughout or in any part of the stanza but with different meanings. It is nothing but a form of poetic jugglery which possessed the minds of the Tamilians of these later centuries. In this group may be included the *Thirumakkā Thiripanthāthi* of Gulam Kathiru Nāvalar on the city of Mecca.

Muslim *Pillai Thamil* literature is also very well known in Tamilnad. In Pillai Thamil, the hero or heroine who is either a deity or an important person, is conceived by the poet as a young child and vividly described stage after stage, from the third month of its birth to the 21st month. Two prominent works in this branch are *Nabināyakam Pillai Thamil* and

Muhayithīn Pillai Thamil of Sayed Mēēra Lebbai Mukayithīn Kavirāyar respectively. The former describes in detail the childhood of the Prophet, the latter that of Saint Muhayītīn. Hindu ideas have freely found expression in this literature. The mothers, the poet says in *Nabināyakam Pillai Thamil,* are like Lakshmi who came out of the milky ocean when it was churned by the Devas and Asuras. Just as the Hindu poets describe Sorkka Loka (Heaven) or Amravathi Patnam, these Muslim poets imagined freely and described liberally the Arab cities. Sometimes, the descriptions seem to be odd and irrelevant. But the frolics of the baby-hero and the innocent mischiefs, the cradle talks, the mother's lullaby, their tender eagerness, appreciation and adoration of the baby, have been successfully brought out in these two compositions. The style of *Nabināyakam Pillai Thamil* is redundant and has a large number of Sanskrit and Arabic words. The *Āndavar Pillai Thamil* of Savvāthuppulavar is colloquial and inferior in poetic imagery to *Nabinayakam Pillai Thamil.* This by no means detracts from the fame of Savvāthuppulavar who, with his brother-in-law, Sakkaraip pulavar, have composed many stray stanzas, noted for their humorous taunts. Sakkariappulavar is also the author of an *Anthāthi* on Medina.

Yet another literary form called Ātruppadai is also adopted by Muslim poets. But only one Atruppadai is now available. The old Tamil Sangam was revived in the beginning of the twentieth century at Madura and Gulam Kathiru Nāvalar has celebrated it in his *Pulavar Ātruppadai.* In this work, the author directs a wandering poet to the newly formed Tamil Academy at Madura where he can win due recognition. The poet shows the way to Madurai and also the means by which he may reach that city. It was just then that the train was

introduced in Tamilnad and the poet humorously compares it to a millipede. He describes the train in detail. He says when the engine rolls on with its four wheels, it is like a thunderous cloud rolling on. Its mouth is full of fire, it breathes like a demon. The author of this work was also a grammarian and the very first publication of the present Tamil Sangam is his *Poruttha Vilakkam*, a book on Tamil Grammar.

The epic and the Prabhandha or minor literary forms had an appeal mostly for the culturedp eople. For the masses the Muslim poets sang in light musical literary forms. Foremost among them is the *Mālai*. It is a garland of poetry. Like a garland, the stanzas in this literary mode are inter-connected. Not less than thirty such *Mālai*, have been composed by Muslims. Umaru was also an author of *Mutumoli Malai*. It eulogises the greatness of the Prophet. Another work which has earned the esteem of the Muslims is the *Rasūl Mālai* which is to be recited during the religious feasts of the Muslims. The sense of justice of Caliph Omar, is praised in *Abu Sakuma Mālai* (of 1735 A. D.) by Ceytakkāthippulavar. It narrates how the son of the Caliph, Abu Sakuma, who was addicted to drinking and committed an unpardonable offence, was punished by his own father who was equally just to his friends and foes. Consequent on the punishment ordered by his father, Abu Sakuma dies in the end. Another work, dealing with the later part of the life of the Prophet and his death, is the *Ponnariya Mālai*. This is also popular with the Muslims.

The second type of light musical literary forms is the Chintu. Well-known among this form of literature is the *Pūvaticcintu* of Kalai Acan Alip Pulavar. Some of the Muslim mystic poets too have preferred this form. They are sung in the same Chantham or musical

note as their Hindu counterpart, the *Kāvadiccintu.* Just as the Chinthu is popular with men, the Kummi is popular with womenfolk. In the Kummi, women clap their hands and dance in a circle reciting these songs. Notable among the Kummi compositions of Muslims which number about five, is the *Thirukkarana Cinkāra Kummi* in praise of Saint Shahul Hamid Oliyullah of Nagur. The author of it is Mathurakavi Matārppulavar. *Oliyullah Alankara Kummi* of Muhammatu Kāsim Pulavar of Ceylon is also very well-known.

Another popular literary form which we have to mention here is the *Kīrthanai.* In it, the story is sung in different musical notes. An early and famous work in this branch of literature is *Ramanātaka kirthanai* of Aruncāhalakkavirāyar. *Cīrākkīrthanai* is in praise of the Prophet. The author Syed Abubecker Pulavar (cir. 1811 A. D.) belongs to Kōttāru, near Cape Comorin.

Two other branches of musical composition like *Tiruppugal* meaning the poems in praise of God, and *Ānantakkalippu*, a poem of ecstatic joy, are also adopted by Muslims. The *Thiruppugal* of Kāsim Pulavar of Kāyarppattinam, is quite popular. The folk-lore type of composition like the Themmānku, Tholippenpāttu, and Ēcal, have also been followed by Muslim poets. In the Ēcal composition, two ladies take part; while one praises the hero, the other speaks ill of him. In a humorous vein, the conversation continues to the end. It is popular with the Hindus also. But love forms the main theme of the Ēcal of Hindus. The Ēcal of Muslim poets have religious themes only. *Nabināyakam pēril Ēcar Kannigal* by Shāhul Hamid Pulavar relates the noble qualities of Mohammad in a clear conversational style. Another Ēcal of one Ahamad Lebbai relates a conversation between a mother and a daughter. The subject of the conversation is how far

it is a sin for a woman to bedeck herself and tempt men in public places.

It would have been noticed that light and minor forms of literature are more popular with the Muslims than the long serious forms. It is not only true of the Muslims of this period but also of the Hindus. When the rulers were engrossed in frequent wars with their neighbours, when there was marked absence of patronage, poets were forced to resort to the popular forms of literature for recognition by the rank and file and for their sustenance. It shows how far the political conditions of a country affect literary development.

Apart from the popular forms mentioned above, Muslim poets introduced five new modes of composition in Tamil. 'Padaippōr' is one of the five new types. It is a kind of war-ballad. Sometimes it is in Ammānai metre. The theme of *Aintu Padaippōr*, meaning five war-ballads, of AsanalippulaⱯr, is the wars between the Muslims and their enemies in the early days of Islam. In all these five ballads, Ali, the son-in-law of the Prophet, is the hero on the side of the Muslims. The scenes of war are described at length. In A. D. 1797, Kunchu Mūsuppulavar of Travancore, wrote *Ceytattup Padaippōr*. It relates the adventures of the Princess Ceytattu in a war on the side of Abdul Rahmān.

Another special Muslim composition is the Munajat. It is a supplication addressed to Allah and his blessed devotees. The number of stanzas in this composition is limitless. The Munajat of Abubeker Lebbai by name "*Surathin Munajat*" belongs to this class.

Narration of a story in the Arab language is known as *Khissā*. Matharu Saheb Pulavar's *Yusupu Nabi Khissā* deals with the life of the Prophet Yusuf

There is another *Khissā* on Princess Zeittun, which is well-known. The author is Abdūl Kader Saheb. In it the Princess Zeittun, vows to marry the person who defeats her in combat. In a battle between herself and Muhammed-Hanifa, she is defeated and subsequently she marries him. In the end she embraces Islam. This composition is intermixed with prose passages. The style generally is simple. Masala or the question and answer mode of literary composition is also one of those new forms introudced by Muslims. The *Nuru Macala* by an unknown author, contains hundred questions and answers. The *Āyira Masala* of Vannap parimalappulavar of Madura is a catechism on Islam. In this work, the prophet is asked very intricate questions about the truth of Islam.

The chronicle type of composition called Nāma is also introduced by Muslims. An 18th century poet, Matharu Saheb Pulavar, decribes in *Miharāju Nāma,* the Prophet's ascent to Heaven. The *Nūru Nāma of Kāyarppattinam* (Tinnevelley District) by Sayed Ahmed *Marakkāyar* is a well-known work in this field. In it, the author describes Kāyarppattinam as the Cairo of India. The poet says in a stanza that the prayers uttered by the Muslims in the mosques are listened to by parrots, which also repeat them with reverence.

It is unfortunate that none of these literary forms are adopted either by Muslims or by non-Muslim poets in modern times.

The more popular among the Muslim poets are the Mystics. They are widely read and just like their Hindu contemporary mystic, Thayumanavar, they have a wider appeal. Foremost among them is Kunangudi Mastān Saheb of the 19th century. He was a vendor of attar at Trichy. To a very great extent, he has been influenced by Hindu thoughts and ideals.

In the last couplet of his *Mononmanikkanni,* he prays to Uma, Lord Siva, Ganapathi, Nanthi, and Valai-Manōnmani—all Hindu deities. (Stanza 101). Indeed a religious mystic cannot be a religious fanatic also. His *Muhaideen Sathakam,* i.e., hundred verses on Muhaidēēn, *Akattican Sathakam,* and his *Ānantha Kalippu* describe the greatness of the Almighty, the destruction of the soul and the consequent sufferings, and lastly the supreme pleasure in the realisation of the self. Moved by the lyrics of Mastan Saheb, another Poet, Aiyaswamy Mudaliar has sung a "*Pathitruppattu Anthāthi*", i.e., an Anthāthi containing hundred verses in praise of him.

Another prominent mystic poet is Kalamkuti Maccarēkai Cittan, a physician, by profession, but a well-versed scholar in the *Quran* and the *Upanishads,* He deprecates the religious and communal differences. Good and great people, he says, will not have these petty-mindedness. His works abound with high philosophical thoughts, both of Hindus and Muslims. His style is difficult. Many Arabic words and sometimes Arabic phrases also are to be found in his works.

The third mystic poet who deserves mention here is Pir Mukammatu of Thakkalai in South Travancore. His *Gnanamālai* and *Navarattinakkuravanchi,* advocate religious tolerance and expound high theological ideas. Besides these important mystics, there are a large number of minor works by various authors, having a mystical note. These works have contributed much towards religious unity and harmony among the Hindus and Muslims of Tamilnad.

Muslim theological works are also not rare in Tamil. The *Vetapuranam* of St. Periya Nih deals with Kalimah, prayer, fasting and other Muslim ceremonies. *Cu apil*

Imam is another theological work, dealing with the various branches of the Imam faith. It is also published in Arabic script. Abdul Majid's *Acārakkōvai* has gained popularity among the Muslim and non-Muslim Tamils. It contains ethical maxims. This work contains remedies for physical maladies also, as in the Hindu ethical works like *Chirupanchamūlam* or *Thirukadugam*. Another voluminous work, perhaps the earliest of Muslim works in Tamil, for, it is said to have been written in 1594 A.D., deals with Muslim morality, Islamic customs, and Islamic laws. The author of it is Pir Muhammad Sahed. It contains the answers of the Prophet at the coronation day, when Jews questioned him on religious matters. It also contains accounts of Muslim marriage ceremonies and divorce.

The Muslim contribution to Tamil prose is not as noteworthy as in the field of poetry. Religious controversy forms the subject matter of many of the prose books. There are very few on literary subjects. Some are verbatim translations of Arabic works and a few from Persian and Urdu. *Muslim Atvaita Mulamoli* is an important work in prose. It deals with the aspect of monism in Islam. The author of it is Abdul Rahman of Nellikkupam. A section of Muslims condemned this and another work by name *Ulumuttin* written by Syed Muhammatu Alim A few secular prose works by Muslim authors are also popular. In the book, '*Kalyārkkum Kallanārkkum Nadantha Khissā* i.e., the story of a judge and a thief the author humorously sets the dialogue between a thief, who has no education but is full of common sense, and a learned judge. In the end, the thief wins over the judge. The stories of the famous Muslim court jester Abu Navas are collected in a work which is also called *Abu Navas* by Miran Saheb. Biographies of great Muslim religious leaders are

mostly Urdu translations. *Maulana Rumi Jīvya Carittram* of Shahul Hameed Lebbai and *Rahasul Goul* are important works among them. A few works on adventures have been written by Muslims. One is *Putukuccam,* which narrates the invasion and conquest of Syria. The conquest of Egypt by Caliph Omar is the subject of *Puttukul Micir* by Mukutūm Mokammatup Pulavar There are also a few works on general topics.

A handful of Tamil prose works on Muslim jurisprudence are written in Arabic script. It is interesting to note that nearly thirty Tamil Muslim works, comprising poetry, prose, religion and didactic literature are in Arabic script. Works, whose language is Tamil, but written in other scripts, are not uncommon in the border areas of Tamilnad. A considerable number of Tamil books written in Telugu and Malayalam scripts are to be found in the Manuscript Libraries of Madras and Trivandrum.

These and the poetic works of the Muslims have enriched the vocabulary of Tamil by adding Urdu and Arabic words. The Arabic words in Tamil are few and these few words have been borrowed only through Urdu. As a whole, these Urdu and Arabic words number about a thousand and-five hundred and no one, not even the exacting purist, dare expunge them. They have been mixed inextricably with the Tamil language. Even in the far off corners of Tamilnad, one can hear a villager using very commonly words of Urdu origin in his daily conversation. The words "Bathil" (answer) "Mathiri (type), 'Mahasūl' (harvest) "Pālam" (bridge), " Grākki " (costly) etc., are as often used as any of the vital Tamil words. Many of the Tamilians will be surprised even to know that these words are of Urdu origin. The loan words from Urdu can be classified into the following heads: (1) Legal terminology,

like Arji, Rāji, Vakkīl, Vajā, Japthi; (2) musical terms like Kanchirā, Tandōra; (3) terms connected with the division of lands like jillā, Tāluk, Mākānam, and, land revenue terms like kist, rayath, Jamāpanthi; (4) terms about food and drinks like Arak, mittāy, Būnthi, Sarbath; (5) terms for fragrance like Athar, Vaththi; (6) quite a number of the Urdu words are used in Tamil for household utensils. They are Anda, Kūja; (7) exclamatory type of terms like Ushār, Jalthi, Balē, Bēsh, Sabash; (8) miscellaneous terms like Kapsa, utan (for a lie) alka, choudal. Borrowed words are cultural indices and a close study of these words would reveal the cultural indebtedness of Tamil to Urdu.

It will be evident from this brief survey that the Muslims have contributed not a little to the various branches of Tamil literature. This contribution includes an epic, *Chirā Puranam*, and a number of minor poetic and prose works. As already said, some of their compositions can be compared with the finest of Tamil works. While assessing the merit of these works, we have to bear in mind the period between the 17th and the middle 19th century, to which almost all the Tamil Muslim works belong. It is a period of political turmoil and insecurity. Tamil Nad was harassed by successive invasions. Famine and pestilence took a heavy toll. For want of responsible government, lawlessness was rife everywhere. In that political background nowhere could art and literature flourish. It is no wonder that the literary output of this time was not of a high order. There were no patrons, neither among kings nor among the wealthy. Poets had to look to the people for their very living. The increase of light literature is mainly due to these changed circumstances. Yet the interest or importance of these minor works cannot be minimised.

In Madras State, nearly eight per cent of the total population consists of Muslims. Except in Madras City and in the Telugu-bordering areas, all other Muslims speak Tamil in their homes. But nearly five lakhs of Muslims, according to the census report of the Madras State in 1951, claim Urdu as their mother tongue. The census Report for 1951, says: "It is true that these Muslims study the Quoran in Arabic, but their mother tongue is undoubtedly Tamil; but they claim Urdu or Hindustani as their mother tongue. Under our instructions, the enumerators had no option but to accept the answer given by the person" (1951 Census of India, Madras and Coorg, vol: 2 pt: 1). This deplorable attitude of Muslims and their general ignorance of the rich heritage of their Tamil poetry have led to the present day indifference to Muslim literature in Tamil. But we cannot forget here that there were and there are Muslim scholars who stand second to none in their devotion to Tamil language and literature. One among them is the late Seykuththambi Pāvalar of Kōttaru, the author of many prose and poetic works. Today signs are not wanting of a literary revival among the younger generation of the Muslim community in South India and they assure us of a bright future*.

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*Important books consulted:

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2. *South India and her Mohammadan Invaders* by Dr. S. Krishnaswamy Aiyangar, Madras, 1921.
3. *Sīrāppuranam* published by Sahul Hameedia Press, Tiruvallikeni. Madras, 1929.
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5. *Ilakkya Tenral* by Viththyananthan, Kalhinnai, Kandy, 1953.
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The Earliest Tamil Poems Extant

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IN his "*Chronology of the Early Tamils*", K. N. Sivaraja Pillai concludes that the P. N.[1] poems and most of the *Ten Idylls* (பத்துப் பாட்டு) fall within these two dates: 50 B. C. and 200 A. D. As regards the P. N. (புறநானூறு) poems which deal with the three great dynasties, Cēra, Cōḷa and Pāṇṭiya, this view is correct: but there are other poems in the P. N. which are much earlier. Take for instance, P. N. 396. It has an abundance of ancient and now obsolete words and verbal constructions, especially with the particle "*untu*". Readers of Telugu will be quite familiar with the manifold use of the particles "*un-, unna, unn-*" in this sister language of Tamil. In the earliest Tamil texts extant, the particle "untu", which is the வினை யெச்சம் of the old Dravidian verb "*un*" = to be, played as equally an important part as in modern Telugu. Now note the frequency of occurrence on the part of this particle in P. N. 396: வழங்குந்து, பூக்குந்து, ஒப்புந்து, இரியுந்து, தாங்குந்து, five times in contrast with the solitary instance of the more modern particle, "*ntu*" மகிழ்ந்து, in this poem. A moment's reflection on the part of those who have undergone a training in philology will suffice for them to connect the ancient suffix or ending "*untu*" with the more modern or later suffix "*ntu*".

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1. In this article, P. N.=*Puranānuru*; A. N.= *Aha Nānuru*; Krt= *Kuruntogai*; Nan=*Narrinai.*

Again, this feature is not confined to one poem of the P. N. For, P. N. 400 has, in line 14, தூங்குந்து. Further, it must be noted that such archaic features are most evident in those poems of the P. N., which were so old that words and lines have been lost, e. g. 400, 399, 398, 396 (nearly two lines), 395, 393, 391, 390, 388, 387, 384. P. N. 384 has the suffix "*untu*" at least twice, உறைக்குந்து in line 7 and வைகுந்து in line 9. The same poem has also line 5 completely missing, while a few words are missing in lines 10, 13, 18 and 19. Moreover, it is precisely these poems that have no running commentary attached to them. In fact, few of the P. N. poems, from No. 269 to No. 400, have such a commentary, while most of the previous numbers have this. All these features combined make one suspect that these later numbers in the P. N. are actually the earlier poems. K. N. Sivaraja Pillai contends that this arrangement of the poems in *the reverse order* was done about the 6th century A. D. *on a set purpose.* Whether this is true or not, we must look for the earlier P. N. poems among the later numbers.

There is another criterion for us to judge these poems by: their historical background, namely, the names and times of the kings, chiefs, dynasties, towns etc. mentioned in both the "*Akam*" and the "*Puram*", i.e. "Love" and "War" pieces. Perhaps in this connection it is significant that Asoka's rock edicts, II and XIII (the Shāhbāzgarhi version) speak of five dynasties ruling South India at the same time, namely, the Satiyaputra, the Keralaputra, the Hida king, the Chodas and Paindiyas, in the words of these edicts. It was only much later that "THE THREE KINGDOMS" were established. The idea of மூ வேந்தர் is comparatively late. In the same work as I have cited

above, K. N. Sivaraja Pillai speaks of the fusion of serveral principalities or city-states into the Cōḷa or Pāntiya kingdoms about 50 B. C. to 1 A. D. It is to this and later periods that the whole of *Patirruppattu* belongs. But the larger numbers of the P. N. and a sizeable number of the three *Nāṉūṟu* collections dealing with "Love" are much earlier. In their time there were not merely three kingdoms, but several principalities. Thus *Kuṟuntokai* refers to the following kings or princes:

Āy, probably the Hida king, at Kṟt. 84 : 3 cf. P. N. 128 : 5 āay malai tavaḷ potiyil.

Aḷici	at	Kṟt.	258 : 2-7
Atikaṉ, probably Satiyaputra	,,	,,	393 : 4
Evvi I	,,	,,	19 : 1
Eḷini	,,	,,	80 : 5
Cēntaṉ	,,	,,	258 : 4
Kaṭṭi	,,	f,	11 : 6
Naḷḷi	,,	,,	210 : 1

Naṉṉaṉ I of Pūḻi, on the west coast, at Kṟt. 73 : 2

Malaiyaṉ, in the central hills of S. India, at Kṟt. 312 : 2.

Thus there are ten references to kings other than the ancestors of the "three kings". Of the three kings themselves as a group there is no mention whatever. Moreover, the Cēra king is completely ignored, and there is merely a solitary reference in each case to the Cōḷa chiefs, Kṟt. 116 : 2, or to the Pāṇṭiya king, Kṟt. 393 : 4. From other criteria as well, namely the obsolete diction, the old grammatical pattern of the nominal system, the peculiar adverbs, the archaic verbal system,

the ancient syntactical and other features, it is quite clear that in the Kṟt. we possess the earliest poems extant in Tamil, with the exception of those P. N. poems just alluded to and those A. N. poems to be mentioned presently. This statement does not include grammars.

The *Naṟṟiṇai* occupies an intermediate position, between the Kṟt. and the A. N., both as regards the size of the poems and the time of their composition. Thus in Naṟṟ. the Pāṇṭiya king is mentioned more frequently than in the Kṟt., e.g. at Naṟṟ. 23 : 5-6, 150 : 4-5 etc. Likewise the Cōḷa kings, e.g. at Naṟṟ. 10 : 5-6, 87 : 3, 265 : 6. In the last instance, the Cōḷa ruler is called ciṟu kōl ceṉṉi i.e. "Ceṉṉi of the small sceptre". It is hereby clear that the Ceṉṉi of Naṟṟ. 265 is still a chief or prince and not yet a powerful king or emperor, as he is portrayed in the smaller numbers of the P. N. poems.

In the A. N. (அகநானூறு), however, both the Pāṇṭiyas and the Cōḷas are mentioned much more frequently and as ruling over large kingdoms, almost as in the smaller numbers of the P. N. Thus the Pāṇṭiya king figures at A. N. 27 : 8-9, 36 : 14-20, 116 : 12-19, 162 : 21, 201 : 3-5, 253 : 4-5, 296 : 10-13, 338 : 5 and the Cōḷa at A. N. 93 : 4-5, 96 : 13-14, 44 : 14, 125 : 16-21, 137 : 5-6, 246 : 8-14, 336 : 19-23, 338 : 18-20, 356 ; 11-15, 369 : 13-14, 375 : 10-15, 385 : 3-4. When one recollects that each of these collections, Kṟt., Naṟṟ. and A. N., has 400 or 401 poems, this difference is highly signifiicant.

But not all of the A. N. poems are comparatively late. A. N. 265 : 4-6 mentions the Nantar of the city of Pāṭali as almost contemporary with the poet composing

the piece: pal pukal niṟainta velpōr Nantar cir miku Pāṭali kkuḻīi kkaṅkai nīr mutaṟkaranta nitiyam kollō?

பால் புகழ் நிறைந்த வெல்போர் நந்தர்
சீர் மிகு பாடலிக் குழீஇக் கங்கை
நீர் முதற் கரந்த நிதியங் கொல்லோ?

A. N. 251: 5 alludes to the exceedingly great wealth of the Nantaṉ or Nantar, as well-known at that time:—

நந்தன் (alt. lectio நந்தர்) வெறுக்கை எய்தினும். Nantaṉ (alt. lectio Nantar) veṟukkai eytiṉum.

The abundance of the Nanda's wealth is here pictured as so great that nothing larger can be imagined. Further, the city of Pāṭali is mentioned as a well-known town, almost contemporary with the poet, at A. N. 265:5 and at Kṟt. 75:4. Here there is no doubt that he refers to Pāṭalī-putra, the capital of the Nanda kings and Maurya Emperors. For, Kṟt. 75:3-4 is emphatic as to its locality. It states: VEṆ KŌṬṬ-IYAṈAI cōṇai paṭiyum poṉ mali Pāṭali peṟīyar.

வெண்கோட்டியானை சோணை படியும்
பொன் மலி பாடலி பெறீஇயர்.

In the second line there is a distinct allusion to the abundant gold to be found in the Pāṭaliputra of that time. This fact is admitted by modern historians.

These allusions and references in the "Love" poems are the more important as they have 'no axe to grind': they are incidental to the main theme. As such, they are much more valuable to the student of ancient Tamil history than poems on set historical

themes" or poems written for or against certain kings or dynasties. The latter are bound to sacrifice truth to political expediency or propaganda.

Who were the Nandas to whom A. N. 251 and 265 allude? They were kings of Magadha before 321 B. C. In that year Chandragupta Maurya deposed and slew the last of them. Vincent A. Smith, in "*The Early History of India*", 1908, p. 38, considers that the Nandas reigned from about 370 B. C., i. e. about a century before the great Magadhan Emperor, Aśoka, 273-231 B. C. There is nothing to surprise us in the fact that the Aśokan edicts speak of five Tamil civilized kingdoms in South India, since already a century earlier there were in these lands Tamil poets, who were not only contemporary with, but also thoroughly conversant with the circumtsances of the 'northern' kings of Magadha. The authors of A. N. 265 and Kṟt. 75 were well-informed of the exact situation and abundant wealth of Pāṭali, the Magadha capital. "Founded in the fifth century B. C., it stood in the tongue of land formed by the confluence of the Sōn with the Ganges, on the northern bank of the former and a few miles distant from the latter"—V. A. Smith, op. cit., p. 119. We may well admire the choice phraseology that so aptly sums up and gives us such a delightful pen-picture of the ancient city, as is displayed by the Tamil poets who composed Kṟt. 75 and A. N. 265, about 324 B. C.

Some may object to the above statement of mine, asking me: "Is the mere fact that a certain king, chief or ruler is mentioned a sufficient guarantee that he was a contemporary of the poet concerned? Could not the poet allude to a far distant historical event, preceding the composition of his verses by centuries?"

In itself this is possible; but under the actual circumstances in which these allusions occur, this is unlikely. For :—

(A) Most of the allusions I am dealing with are found in the "Love" poems of a certain type, called "*Marutham*". In these the wife or heroine complains bitterly of the unfaithful conduct of the husband or hero. He has sought new pastures in the form of dancing girls and joined them so unashamedly, in parks and groves, in lakes and bathing-places, on river-banks and sea-shores, that the whole town or city is gossiping loudly about it. The gossip is like a tumult or uproar that strikes the ears of the heroine louder than the shout of the victorious armies of such a king when he celebrated his victory over such another king. It is here that the allusions occur. In the A. N. poems this allusion starts generally half-way down the piece and goes on down to its end. Thus A. N. 36, a "marutam" piece, contains 23 lines. The first 12 lines speak of the gossip afore-mentioned, after a long address to the hero. We shall cite a few lines :—

வரு புனல் வையை வார் மணல் அகன் துறைத் 9
*திரு **மருதோ**ங்கிய விரிமலர்க் காவின்* 10
நறும் பல் கூந்தற் குறுந்தொடி மடந்தையொடு 11
வதுவை அயர்ந்தனை யென்ப. ***அலரே*** 12
கொய் சுவற் புரவிக் கொடித் தேர்ச் செழியன் 13
ஆலங் கானத்தகன்தலை சிவப்ப 14
சேரல் செம்பியன் சினங்கெழு திதியன் 15
எழுவர் நல் வலம் அடங்க ஒரு பகல் 20
முரசொடு வெண்குடை அகப்படுத்துரைசெலக் 21
கொன்று களம் வேட்ட ஞான்றை 22
வென்றி கொள் வீரர் ஆர்ப்பினும் பெரிதே. 23

If we should now compare the instances of where the word '*alar*' occurs in these texts with the size of

the poems concerned and the allusions made therein, we shall see that this contention is correct. To cite just a few instances, "*alar*" occurs at Kṟt. 97:4, 258:2, 262:1, 393:2, A. N. 36:12, 116:12, 201:10, 211:17, 216:6, 253:3, 296:14, 323:1; *Aiṅkuṟunūṟu* 71:3, 75:2, 77:2, 164:4, 236:1, 279:5.

The point of the poet's comparison is to put before the readers or hearers of the poem *two quite familiar facts*, the gossip afore-mentioned and a contemporary or slightly anterior event. This point would be blunted beyond all recognition, if a fact, say, of a thousand years earlier were to be compared with the gossip in question.

(B) In actual fact, this *a priori* assumption is borne out by the incipient comparisons that K. N. Sivaraja Pillai has made between the times of the authors of these poems and the times of the historical personages mentioned in these allusions—in his "*Chronology of the Early Tamils*". Dr. Vithianandan, of the Ceylon University, has *en passant* elaborated these synchronisations in his Ph. D. thesis on the *Pattu-pāṭṭu*. By a diligent comparison on these lines, one comes to the conclusion that the allusions are to either contemporary or recent events. There is no reason to make the allusions to the Nandas or to Pāṭali an exception to this feature.

(C) On the contrary, there is an additional argument in this instance for our contention. Readers of Indian history know very well that the Maurya Emperors, especially Chandragupta and Asoka, eclipsed the Nanda kings of Magadha in wealth, power and dominion. If the Tamil poet who composed these poems had lived at the time of the Mauryas or later, he

would most certainly have mentioned them and not the feebler Nandas as the 'upamā' for abundant wealth and regal splendour. There is no doubt then that these poems are anterior to the accession of Chandragupta Maurya in 321 B. C. Such an event would not have taken long to be noised abroad and to reach the ears of the Tamil poets in the South. We shall then date these poems as approximately belonging to 324 B. C., i. e. to the decade preceding the fall of the Nandas.[2]

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2. *A Corollary :* Concerning my identification of the Hida King of As'oka's Shāhbārgarhi inscription with Āy of krt 84:3; PN. 128:5; 129:5; 131:2; 241:2; 375:11. cf. K. N. Sivaraja Pillai, *passim* and R. Caldwell: *A Comparative Grammar of the Dravidian Languages*, 1913, p. 96: "Ptolemy's country of the "Aioi (Aioi)... South Travancore and South Tinnevelly (sic). It commenced at the Red Cliffs, south of Quilon, and included not only Cape Comorin, but also Kolchoi, where the pearl-fishing was carried on." Hida seems to be the Āryan form of some such old Dravidian word as "Yida," meaning sheep or shepherd. cf. Telugu ēḍa, Tam iḍai-cceri, iḍai-yaṉ, iḍaiy-ar, iḍaimakaṉ, and whith nasalization iṇḍar Sinhalese eṇḍ-ēru. The "Aioi" seem to be identical with Tam. Āyar=shepherds.

Tamiliana

NEWS & NOTES

THE ACADEMY OF TAMIL CULTURE

THE Academy was formed at a meeting of scholars and lovers of Tamil held at Madras on Sept. 18, 1954. A report of the meeting published in the Indian Express is reproduced below :

Madras, Sept. 19.

An ambitious new venture with the avowed object of bringing together persons and institutions interested in Tamil for the development and advancement of the Tamil language, literature, arts and sciences, was launched here yesterday, when the Academy of Tamil Culture was formed at a meeting of scholars and lovers of Tamil held at the residence of Mr. A. Subbiah, Director, Indian Overseas Bank.

Mr. Justice N. Somasundaram was elected President of the Academy.

Among those present were Messrs. S. G. Manavala Ramanujam, former Vice-Chancellor of the Annamalai University; V. Subramaniam, Member, Railway Rates Tribunal; K. Kothandapani Pillai, Member, Railway Service Commission; V. Sundaramurthy Mudaliar, Deputy Director of Income-Tax Investigation; Father Ceyrac of Loyola College; T. P. Meenakshisundaram, Professor of Tamil, Presidency College; K. K. Pillai,

Professor of History, University of Madras; S. Arumuga Mudaliar, Professor of Tamil, Teachers' College, Saidapet and V. C. Gopalarathnam, Advocate.

In furtherance of its objects, the Academy proposes to take measures to preserve from corruption or deterioration those features of Tamil which have contributed to its greatness as a language, foster scientific research in all aspects of Tamil language, literature, arts and sciences, make more widely known to the Tamil speaking peoples as well as to the outside world the beauty and the antiquity of the Tamil language, publish and encourage the publication of books, bulletins and periodicals as well as translations thereof, and establish and maintain effective contact and collaboration with universities or other academic organisations at home and abroad, professional groups, individuals, Governments and Government agencies interested in such matters.

Mr. A. Subbiah, the prime sponsor of the Academy, extended a welcome to the gathering. A number of messages wishing the function success were read.

Explaining the aims and objectives of the Academy, Rev. Fr. Thaninayagam, co-sponsor of the Academy, said the characteristics and values of the accumulated Tamil heritage of the centuries were such that the world should not be deprived of the knowledge of such a wealthy heritage. They had gathered, he said, because they realised that there were certain objects which it was the duty of cultured people to foster without relinquishing to Governments and universities the task of their fulfilment.

STUDY OF CULTURE

There were no doubt a number of associations in the country which sought the promotion of Tamil culture and interest in Tamil, the speaker said. But there was need at present for an association which would include in its aims the study of Tamil culture and the spread of knowledge regarding that culture.

A very wide programme of work remained to be done, Fr. Thaninayagam said. During his recent visits to libraries and cultural institutes in Europe, he had met several persons of distinction interested in Indian subjects. They complained that professors and lecturers from the South of India failed to attend regional and international Congresses on linguistics, oriental studies, history and archæology. It should be their endeavour to make proper representations so that Tamil scholarship was kept open to modern influences and benefits by living contact with the outside world.

Students of Tamil did not receive the same facilities that students of western languages received in the West. The speaker suggested that a number of Government of India scholarships, available for post-graduate work abroad, should be made available for Tamil students also for specialisation in the languages, literature, history and archæology of the South.

It was gratifying to note that the British Council had thought it fit to award a scholarship to a Tamil student to enable him to qualify in phonetics in the School of Oriental Studies, London. But what was disconcerting was that no organisation in the South had thought it fit to award a scholarship for similar studies, he said.

It was the tendency among many to dwell on the past glories of the Tamil people and the Tamil heritage, the speaker said. But no amount of oratory or

spate of idle talk would bring this heritage within the reach of ordinary people, unless there was deep study and research. There were hundreds of fields of Tamil scholarship which were entirely neglected. The Department of Archæology, for instance, seemed to think that Tamil antiquities and the Tamil country were unsuitable places for their operations. The emphasis now should be on the study and popularisation of the fine arts of the Tamils for purposes of gracious living.

Fr. Thaninayagam said the national monuments in the South of India should be better preserved and places of historical interest developed in a more fitting manner for purposes of tourism.

Even in the study of different aspects of the Tamil language, audio-visual aids should be better utilised. Educational and colour films on the fine arts of the South should be made available abroad through Indian embassies.

NEGLECTED FIELDS

The speaker suggested that students who appeared for the Ph. D. degree in the departments of history and Tamil of the Universities of Madras, Annamalai and Ceylon might well take up the neglected fields in Tamil for study. They should be encouraged to study the lesser known periods, places and aspects of South Indian history. It had been established, the speaker said, that the influence of Tamil culture in the Far East was far greater than what historians had been prepared to grant in the past. A knowledge of French and Dutch was indispensable particularly for the study of Tamil influences in the Far East. It should be made possible, he said, for at least one or two Tamil

scholars to visit the Far East and study these problems 'in situ'.

There were a number of foundations like the Watumull Foundation, the Rockefeller Foundation, the Carnegie Endowments, which would be prepared to help them in the execution of their plans. The purpose of founding the Academy was to have an organisation of representative and responsible persons whose representations would be heard. The Academy would function without prejudice to the aims and objects of other associations established for similar purposes, he concluded.

There was an informal exchange of ideas in which the President, Mr. Justice N. Somasundaram, Mr. V. S. Thyagaraja Mudaliar, Mr. S. Arumuga Mudaliar, Mr. T. P. Meenakshisundaranar, Mr. A. V. Raman, Mr. K. Kothandapani Pillai and others took part.

All the speakers were unanimously of the view that the Academy was bound to fill a void, which had been felt for a long time and that Mr. Subbiah, true to the traditions of Tamil patrons, had brought about the formation of an Association which was bound to play a great part in the future of the Tamil country.

Mr. Justice Somasundaram thanked those present for electing him as Chairman. He was not a Tamil scholar, he said, but he was prepared to dedicate his services to the causes which were dear to them. He knew that with the help of the Vice-Presidents of the Academy his task would be very light. The scope of the Academy was immense and they were resolved to give of their best to achieve the aims and objects for which the Academy was being founded.

After adopting the draft rules of the Academy, the meeting passed a resolution placing on record its deep appreciation of the valuable services rendered by Fr. Thaninayagam and Mr. Subbiah.

The following office-bearers were also elected: Messrs. R. P. Sethu Pillai, Karumuthu Theagaraja Chettiar, A. V. Raman and A. Subbiah, Vice-Presidents:

Mr. K. K. Pillai and Dr. M. Varadarajan, Hony. Secretaries; Messrs. V. S. Tyagaraja Mudaliar and C. Amirtaganesa Mudaliar, Hony. Treasurers. The meeting also elected an influential Governing Council.

The Academy will have Boards of Studies in Lexicon, Grammar, Ancient Literature, Modern Writing, Dance and Drama, Music and Science with eminent persons in the respective spheres as Directors. It will also have Departments in Historical Research, Linguistic Research, Tamil Publications, English Publications and Foreign Language Publications.

—'*Indian Express*' *19-9-1954*

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TAMIL FESTIVAL IN SINGAPORE

Singapore, Jan. 14

About 10,000 Indians gathered at the Happy World Stadium here this evening to celebrate the annua. Tamil festival which falls on Pongal Day.

The festival is devoted to the spread of Tamil language, literature, culture and arts.

Rev. S. Thaninayagam, Tamil Professor of Ceylon University, told the gathering that 75 per cent of the Indian culture and civilisation was based on Tamil.

He said Tamil was the oldest language in India and the world, older than Greek, but while the latter was already dead, Tamil was living and growing and its influence was found all over Asia and even the Americas.

Mr. G. Saranagapany, Editor of '*Tamil Murasu*', also addressed the meeting.

—*Indian Express 17-1-'55*

RESEARCH IN LANGUAGES

SCHOOL IN POONA FROM NOVEMBER

Poona, Aug. 21.

A linguistic school, to encourage fundamental research in Indian languages, will be established here by the Deccan College Post-graduate and Research Institute. The school will start functioning from Nov. 15 this year.

Establishment of such schools was one of the three major projects recommended by the Standing Committee appointed by a conference of linguists and educationists held last year, under the auspices of the Deccan College. Two more similar schools will be established during 1955.

The projects recommended were: (1) A new linguistic survey of India on an all-India basis; (2) summer and winter schools for post-graduate training in the principles and methodology of modern linguistics as applied to Indian languages; and (3) common, graded vocabularies of the principal Indian languages.

It is understood that in so far as the new linguistic survey of India is concerned, certain pilot surveys are likely to be initiated in the near future, with assistance from the Union and State Governments and universities.

WESTERN TECHNIQUES

A spokesman of the Deccan College told P. T. I. that with the possibility of the rapid replacement of English by national and regional languages, the sole means of understanding the different regions of India

by the outside world would be by the proper acquisition of a knowledge of these languages. But this acquisition, he said, could and ought to be directed through tested scientific linguistic techniques which have recently been perfected in the West. For this, a useful collaboration between Indian scholarship and western techniques was the only possible approach. The linguistic schools, he felt would go a long way in solving the problem.

U. S. GRANT-IN-AID

The Deccan College is sponsoring these schools under a grant-in-aid received from the Rockfeller Foundation of New York. The grant is being given for for (A) sponsoring three linguistic schools, each lasting six weeks; (B) offering nine fellowships of Rs. 250/- p. m. each for specialising in four Dravidian and five Indo-Aryan languages; (C) providing for five junior research associates from the U. S. who will acquire competence in selected modern Indian languages; and (D) for creating two visiting professorships at the college for linguistics during 1955, one for an Indian and the other for American senior linguists.

Provision has also been made for the participation of one senior linguist each from the U. K. and the U. S. and for visiting linguists from Pakistan, Burma Ceylon. The present grant covers a period of 18 months beginning from July 1954.

At present, with the exception of the Calcutta University, no university in India gives facilities for specialising in linguistics.—PTI.

Our Contributors

REV. DR. XAVIER S. THANI NAYAGAM, M.A., M. LITT., Founder and Chief Editor of '*Tamil Culture*', Professor, Department of Education, University of Ceylon, Author of '*Nature in Ancient Tamil Poetry*'

REV. LEOPALD BAZOU, S. J., is French by birth and long resident in Tamilnad. His hobby is Dravidiana.

REV. F. MORAES, S. J., M. LITT., is Lecturer, St. Joseph's College, Tiruchirapalli.

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A SENTHAMILAN is a keen Student of Phonetics, at present engaged in intensive research in the phonetic structure of Tamil.

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EXTRACTS FROM THE MEMORANDUM OF ASSOCIATION AND RULES & REGULATIONS OF

The Academy of Tamil Culture

OBJECTS

THE objects of the Society are to bring together persons and institutions interested in Tamil and pool their knowledge and resources for the purpose of promoting the study, development and advancement of the Tamil language, literatue, arts and sciences. In furtherance of these objects, the Academy shall:

(i) take measures to preserve from corruption or deterioration those features of Tamil which have contributed to its greatness as a language;

(ii) foster scientific research on all aspects of Tamil language, literature, arts and sciences;

(iii) make more widely known, to the Tamil speaking peoples as well as to the outside world, the structural characteristics and antiquity of the Tamil language.

(iv) publish and encourage the publication of books, bulletins and periodicals calculated to further the objects of the Academy as well as translations thereof;

(v) endeavour to create an informed public opinion on matters relating to the objects of the Academy;

(vi) establish and maintain effective contact and collaboration with University or other academic organisations at home and abroad, professional groups, individuals, Governments, and Government agencies interested in such matters;

(vii) to acquire, hold and deal with every kind of immovable property for the use and benefit of the Academy and to deal with them in such manner as may be beneficial to the Academy and to its objects.

(viii) undertake such other duties and functions as shall directly or indirectly further the objects of the Academy;

Note: The Academy will endeavour to maintain high standards in all its activities, as befits an academic body of this nature, uninfluenced by political, religious or other extraneous considerations.

MEMBERSHIP

3. The signatories to the Memorandum of Association shall be the first members. Membership will be open to those who in the opinion of the Governing Council of the Academy are in a position to contribute materially to the furtherance of the objects of the Academy. Admission to membership shall be by election by the members of the Governing Council in accordance with the bye-laws framed by them for the purpose.

4. The persons listed in Appendix 'A' hereto shall be Founder members of the Academy.

5. Every member of the Academy shall conform to and be bound by the rules, regulations and bye-laws of the Academy.

AFFILIATED MEMBERS

6. Institutions other than Students' Unions may be affiliated to the Academy on approval by the Governing Council.

PATRONS AND DONORS

7. Persons who donate to the Academy Rs. 10,000 or more will be designated as Patrons and those who donate under Rs. 10,000 but not less than Rs. 5,000 as Donors.

FELLOWS

8. Persons who have achieved outstanding distinction in any field of Tamil culture or have rendered

distinguished service to the Academy may be appointed as Fellows by the Governing Council in accordance with the bye-laws prescribed by the Council for the purpose.

ASSOCIATE MEMBERS

9. Students, Student Unions and persons other than those elected under any of the preceding categories may be enrolled as Associate members in accordance with the bye-laws prescribed by the Governing Council for the purpose but such members will not be entitled to vote at any meeting.

SUBSCRIPTION

10. The following rates of subscription and entrance fee shall be payable by members :—

	ENTRANCE FEE	SUBSCRIPTION.	
	to be remitted within 15 days of receipt of notice of election.	Annual subscription, if paid in one lump sum.	Monthly subscription, if paid in 12 instalments.
	Rs.	Rs.	Rs.
Ordinary Members ...	25	50	5
do (Scholastic profession)	12½	25	2½
Affiliated Institutions ...	50	100	10
Patrons, Donors and Fellows ...	nil	nil	nil
Associate Members—			
Individual Students ...	1	3	Not payable in instalments
Students' Unions ...	2	5	,,
Members of the teaching profession ...	2	5	,,
Others ...	10	10	,,

NOTE :—

(i) Annual subscriptions must be paid not later than 30th April each year but in the case of the first year, if the member is elected in July or later, he shall pay only at the rate fixed for monthly subscription for each month or part of the month of the remainder of the official year;

either in one lump sum or in monthly instalments. Associate members elected in July or later shall pay during the year of election one quarter of the annual subscription on each unexpired quarter or part thereof in that official year.

(ii) Monthly subscriptions must be paid not later than the last day of each month.

(iii) Members other than students and institutions may compound their subscription for life by payment of an amount equal to ten years subscription.

THE GOVERNING COUNCIL

11. The affairs and properties of the Academy shall be managed by the Governing Council of the Academy consisting of a President, Vice Presidents not exceeding five in number, Honorary Secretaries not exceeding three in number, Honorary Treasurers not exceeding three in number and not more than fifty other members.

12. The first members of the Governing Council shall be the Founder members as listed in Appendix 'A' hereto and the first President, Vice-Presidents, Honorary Secretaries and Honorary Treasurers will be as shown in that Appendix. They shall hold office until the following Annual général meeting.

ANNUAL GENERAL MEETING

13. The members of the Governing Council shall be elected at each General meeting of the Academy and shall hold office until their successors are duly elected. Vacancies in the Council may be filled by co-option from among the members of the Academy, while vacancies in the post of President, Vice-Presidents, Honorary Secretaries and Honorary Treasurers shall be filled by Co-option from among the members of the Council. Persons co-opted as aforesaid shall hold office only for the residue of the term still remaining until the next elections to the Governing Council.

14. The Governing Council shall have power to appoint one or more Committees, Boards of Studies or Departments and delegate to them or to individual members of the Council such powers as they deem fit for carrying on the day to day administration.

15. Should the Governing council deem it necessary to increase its strength, it shall have power to do so by co-opting the required number of members and if at the next Annual General meeting such increase in strength is approved by the General Body, a correspondingly increased number of members may be elected to constitute the Governing Council.

16. The official year of the Society shall be from 1st April to 31st March of the succeeding year. The Annual General meeting of the Academy shall be held not later than 31st August of every year.

(1) to consider the Annual Report and the Audited accounts of the Academy as up to 31st of March preceding,

(2) to elect the members of the Governing Council for the coming year,

(3) to consider and transact such other business of which due notice has been given as provided in these Rules and (4) to appoint an Auditor or Auditors for the Academy.

17. No resolution shall be moved at any General meeting unless notice of such resolution in writing has been given to the Honorary Secretaries on or before the 15th of July.

SPECIAL MEETINGS OF THE GENERAL BODY

18. Special Meetings of the General Body of the Academy may be convened by the Governing Council whenever necessary and shall be convened on receipt of a written requisition signed by atleast 15 members stating the nature of the business to be transacted thereat on a date within two months after receipt of such a requisition. No other business shall be

transacted at such special meetings of the General Body except what is stated in the requisition.

MEETINGS OF THE GOVERNING COUNCIL

19. The Governing Council shall meet once a month or as often as may be necessary to transact all such businesses as may be placed before it by the Honorary Secretaries. The quorum for such a meeting shall be 7 members. The Honorary Secretaries shall also be entitled to have any urgent matter decided by circulation among the members of the Governing Council and to give effect to such decision provided that the same shall be formally confirmed at the next meeting of the Governing Council.

POWERS AND DUTIES OF OFFICE-BEARERS

20. The President and in his absence any of the Vice-Presidents shall preside at all meetings of the General Body and of the Governing Council and if none of them should be available or be not willing to act, a Chairman shall be elected from among those present. The Honorary Secretaries shall be in charge of all the administration and business of the Academy and shall be officers to sue or be sued in the name of the Academy in respect of any legal proceedings to be filed by or against the Academy. The Honorary Secretaries shall also be in charge of all the properties, movable and immovable belonging to the Academy and of the accounts and all other books and records of the Academy. They shall keep and maintain proper minutes of proceedings in respect of meetings and shall generally manage the affairs of the Academy in all matters.

21. The Honorary Treasurers shall be in charge of the funds of the Academy and shall attend to the

collections and realisations of all subscriptions and other amounts due and or payable to the Academy and be entitled to give receipts in discharge of such payments.

22. The funds belonging to the Academy shall be invested or kept in an approved Bank or Banks as may be decided from time to time by the Governing Council and such deposits or accounts operated on by such persons as may be duly authorised by the Governing Council from time to time.

NOTICE OF MEETINGS

23. The minimum period of notice to be given to its members for meetings and quorum for such meetings shall be as under:—

		Minimum Period of Notice.	Quorum.
For Annual General Meeting	...	14	15
For Special General Meeting	...	14	15
For Meeting of Governing Council	...	5	7
Meeting of Committee, Board of Studies or Departments	...	2	2

24. All notice to members shall be deemed to have been duly served if posted to their respective registered addresses so as to reach them in due course of post before the period of notice provided by these Rules.

GUESTS

25. Members may introduce to the Academy occasional visitors or guests not exceeding two at any one time; the prior permission of one of the office bearers must be obtained if a member wishes to introduce more than two visitors at a time.

ALTERATIONS, ADDITIONS OR DELETIONS OF RULES

26. Alterations, additions or deletions in respect of the rules and regulations of the Academy may be made on the recommendation of the Governing Council at a Special General meeting of the members convened for the purpose.

27. The Governing Council shall also be entitled to make or pass bye-laws or other regulations for the day to day working of the Academy and for such other purposes as may be deemed necessary to facilitate and carry on the work of the Academy. The said bye-laws or regulations so made shall be binding on all members.

28. The Governing Council shall also have power to deal with all infringements of the rules and by-laws of the Academy by any member and in so doing to withhold from the offending member or members the privileges of membership for such period as may be deemed fit.

REMOVAL OF MEMBERS

29. The name of any member may be removed from the rolls if in the opinion of the Governing Council his continuance as member is prejudical to the interests of the Academy and a resolution to that effect passed at a meeting of the Governing Council specially convened for that purpose by a majority of not less than three-fourths of the members present and voting after due notice to the member concerned setting out the grounds for such action and giving him an opportunity to explain.

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Remittance for a single copy may be sent in Indian stamps. A single subscription is best paid by crossed postal order favouring 'Tamil Culture'.

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Subscriptions and remittances may also be remitted to

CEYLON: Colombo Book Centre, 20, Parsons Road, Colombo.

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	India, Ceylon, Burma, Malaya	U. K.	U. S. A. & other countries
Annual	Rs. 5	10 sh.	U. S. $ 1·50 or its equivalent
Single copy	Re. 1/8	3 sh.	U. S. $ 0·50 ,,

Literary communications, Exchange, and Books for review should be addressed to the Chief Editor, "Tamil Culture", Thamilakam, Chetput, Madras-31.

To secure their return if not accepted, the Mss. offered for publication should be accompanied by a stamped addressed envelope. The Editor does not take any responsibility for Mss. that may be lost. Mss. should be typewritten and sent in duplicate to facilitate printing.

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Published by the Hony. Secretaries, Academy of Tamil Culture, Thamilakam, Chetput, Madras - 31, and printed by Rama. Arunachalam at Shanti Press, 134/135, Coral Merchant Street, Madras - 1

Vol. IV. No. 2 APRIL, 1955

TAMIL CULTURE

JOURNAL OF THE ACADEMY OF TAMIL CULTURE

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 Rs. 5 yearly

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ACADEMY OF TAMIL CULTURE

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The Problem of a 'National' or 'Official Language' in India

A SENTHAMILAN

An objective and dispassionate consideration of this subject is handicapped by the many extraneous and irrelevant issues which protagonists of the different points of view have succeeded in introducing into the discussion. If it is desired to lessen the confusion surrounding the issue and thus ultimately to pave the way for a solution of the problem, it is necessary first of all to define the issues involved in unambiguous terms and to remind ourselves of the necessity for approaching the problem with an open mind.

The most powerfully backed and organised view is that of the advocates of Hindi and hence it is entitled to serious consideration. It is essential in the first place to ascertain definitely what the objectives of the Hindi School of thought are. Do they merely advocate the acceptance of Hindi as the 'official language' of the Union of India as laid down in the *Constitution*,[1] or have they a wider aim, namely, to secure the acceptance of Hindi as the sole 'national language' of India, *i.e.*, as the language which will eventually be spoken throughout India at all levels? The uncertainty about the objective generates a turbid atmosphere surcharged with suspicion, prejudice and, what is worse, bitterness. No one can view this with equanimity, as in the meantime political parties make capital out of it and exploit the situation for partisan benefit.

The distinction between a 'national language' and an 'official language' is no mere academic or sophistic

1 *The Constitution of India*, Madras, 1952, Art. 343 (1).

abstraction, but one of vital importance to the future of India and its peoples. Any action that is not based on a proper understanding of this distinction would represent merely that much of wasted effort, quite apart from the bitterness that inevitably follows in its train. An attempt is therefore made here to focus attention on this distinction.

A 'national language' is one which is spoken by a large compact group of people in a geographically continuous area; it is the language spoken by the generality of its members from their childhood. It is the language of every day use, whose idioms and rich metaphor are drawn from situations with which people are instinctively familiar; it is also the language whose phonetic structure and euphony are well grasped and whose basic vocabulary is understood and used without effort by every one who speaks the tongue. An 'official language' on the other hand is the language of administration, and does not always fulfil the above criteria, especially in the present day world of colonial rule, multi-national states and the limited forms of World Government that the United Nations and similar agencies represent. The different purposes which language—national or official—might serve are described in detail later.

It is unfortunate that this distinction has not always been clearly maintained by the participants in the language controversy. If it is intended that Hindi should be made the 'national language' of India, it is only fair, and possibly imperative, that this should be made clear because, irrespective of what people in other States may feel, neither the masses nor enlightened public opinion in Tamil Nad will ever agree to such a course. It is true that opportunists and others less wilful and dishonest but equally the victims of expediency may—not always whole-heartedly—pay lip service to Hindi as the 'national language' move. But, it is well to remember that, arraigned against them are one or two organisations in Tamil Nad of not inconsiderable influence, who have adopted "Down with Hindi"

as one of their principal slogans. It is unfortunately not so well-known as it ought to be that, outside these opposing organisations, there are vast numbers of sober, responsible people who are keenly interested in the problem and whose views have not received the same publicity, particularly outside Tamil Nad. These people are opposed unequivocally to the adoption of Hindi, English or any other language (not excluding Tamil) as the sole 'national language' of India, aware as they are that it is a totally impracticable proposition. There is little doubt that, in the event of a show down, Tamilians of every shade of thought will support this view. Krishnaswami Bharathi, a longstanding Congressman and a member of the Constituent Assembly which framed the Constitution of India, wrote as follows:

> "I read the article of Sri G. V. Mavlankar, in your daily of the 19th instant under the title 'Hindi Pilgrimage to the South', with all the interest and attention that it deserves. Sri Mavlankar is an astute intellectual and is generally accepted as a well-informed scholar. I must therefore confess to a sense of surprise that he of all persons should have made himself responsible for certain statements therein, which require correction in the interest of truth and knowledge.
>
> "Sri Mavlankar says that 'Hindi in Devanagari script has been now accepted as the national language by our Constitution.' May I point out to him, in all humility, that this is not a correct statement of fact? *The Constitution of India* nowhere refers to Hindi as the national language. All that the Act says is that 'the official language of the Union shall be Hindi in Devanagari script.'
>
> "Need I hardly emphasize the vital difference between the word 'national' and the word 'official', both in its content and signification. As one who actively helped in the framing of the Constitution, I may say that we deliberately eschewed the word 'national' in reference to Hindi, as it cannot properly fit into the context of the scheme of the Act in as much as the different regional states are given the right in the Constitution itself to adopt, by law, one or more regional languages to be the official language for the concerned States. With India presenting the ultimate picture of the different

States adopting their own regional languages as the official language of the respective States, Hindi can, by no stretch of imagination, be called the national language of India."[2]

Dr. C. P. Ramaswami Ayyar, Vice-Chancellor of the Annamalai and Banaras Hindu Universities, who has no political axe to grind in opposing Hindi, made the following statement before the University Education Commission:

"A Madrasee will have to be taught through Tamil, Telugu, Kanarese or Malayalam. *To him Hindi is as foreign as English*, French or Russian. *I can definitely tell you that you can never make Madras learn Hindi.* This aspect of the question is not borne in mind by many who write on this subject."[3]

In fact, recorded history, with all the colossal race and language movements it portrays, is unable to offer us a single instance of a foreign[4] language succeeding in assuming the character of a national language, and existing on a co-equal plane with the native tongue. The adoption of a single language as the national language in a multilingual state raises the same fundamental issues and is similarly doomed to failure.

Any student of Anthropology or the Social Sciences will confirm that such a possibility would be inconceivable in the case of any large, well defined linguistic group, living together in a compact area. There have, of course, been many instances of attempts by conquerors (or a dominant group) to impose their language on the conquered peoples (or a minority group); but such experiments, which betray ignorance of linguistic psychology, have always failed and have resulted invariably in either

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2 *Indian Express*, Madras, October 1, 1954.

3 *Report of the University Education Commission*, Delhi, 1951—Vol. II, Part II, P. 674. (Italics mine).

4 A 'foreign' language in this context would include any tongue other than the mother tongue. Hindi would for instance be in this sense a 'foreign' language to the Tamil speaking people and Tamil would be classified similarly in relation to the Hindi-speaking population.

(*a*) one of the languages being driven out from the field, or (*b*) the disappearance of both languages, to be succeeded by an amorphous amalgam of the two, as in the case of North Indian languages whose structural characteristics are partly Aryan and partly Dravidian. In more recent times, imperialistic countries have often endeavoured to impose their language on the subject peoples of their colonial empires, but whilst the foreign language was adopted for limited purposes, it was never accorded a comparable status as a 'national language.' It always remained a foreign tongue, ready to be discarded the moment circumstances were propitious, although meantime the national or native tongue had but a stunted and anaemic existence.

Statesmen in multi-lingual countries have, in the past, shown great wisdom in handling this problem. In Switzerland, for instance, instead of forcing the majority language on the minority groups, they succeeded in getting the majority as well as all the minority languages recognised as national languages of the State: all the national languages save one were also adopted as official languages, the exception being the Romansh language which is spoken by less than 1 per cent of the population. Thus Canada has adopted English and French, Belgium French and Dutch, Switzerland German, French and Italian. Even the German speaking Swiss, though they belong to a race considered to be assertive and race proud and though they constitute a large majority (72 per cent) of the population, had the foresight to decide the issue not by counting heads, but by conceding even to the small minority of Italians, constituting only 6 per cent of the population, the benefits of having their mother tongue as one of the official languages.

In this connection it is well to clear up a misconception that appears to have arisen as a result of a confusion in regard to the connotation of the concepts 'nation' and

'nationality'. In the words of A. L. Kroeber, a distinguished anthropologist and student of linguistic problems,

> "nationality and nation are not necessarily the same, although they sometimes coincide . . . . An essentially single nationality can comprise several states that in modern political terminology are called nations such as Australians, New Zealanders, Canadians and British. On the contrary, most large states, and especially empires, have comprised a variety of nationalities . . . . Nation denotes a people organised under one Government, a 'body politic' . . . .
>
> "Here are some contemporary cases of political nations that include two or more nationalities. Belgium is almost equally divided between Waloons speaking a French dialect in their homes and Flemings speaking a variant of Dutch. Switzerland is 72 per cent German speaking, 21 per cent French, 6 per cent Italian, 1 per cent Romansh. The Union of South Africa has a white population that is part English speaking and part Afrikaans or Dutch speaking, plus the racially distinct Bantu-Negro natives. India in 1947 set up house keeping on its own, as two independent political nations with dozens of nationalities and languages." [5]

What is the role and importance of language in the formation of nationalities ? Again to quote Kroeber :

> "It is clear that of the several objective factors which operate to produce nationalities, language is on the whole much the most important. Without the free inter-communication that common speech provides, it is very difficult for the 'consciousness of kind' that is the subjective psychological precondition of nationality to arise." [6]

Finally, Kroeber also dealt with the problem of language differences and political unity :

> "There is a general understanding among the Swiss Citizenry that neither religion nor linguistic consideration is to serve as a basis for political crystallization.[7] In India, on the contrary, religious cleavage has proved

5 A. L. Kroeber, in *Anthropology*—New York, 1948, p. 226-227.

6 Kroeber, *op. cit* p. 227.

a strong obstacle to political unity in the formative period. Language diversity was felt to be much less of a bar perhaps because of the wide availability of English speech on upper educational levels. Should political intransigence drive out English, the diversity of nationalities kept separate by speech might become a greater threat to the political cohesiveness of India."[8]

These are weighty remarks from the pen of a detached scholar, which have a ring of prophecy about them and which every Indian should read and re-read with care and solicitude. It is, of course, up to us to prove that Kroeber was mistaken in his forecast about the political cohesiveness of India. This cannot be achieved, however, by mere wishful thinking. It requires first and foremost a recognition that the demand for linguistic states is a clear and unambiguous index to the 'consciousness of kind' which, reinforced by other factors, has produced many nationalities in India during the past 2,000 years and more. To ignore this development, or to delude oneself, like the proverbial ostrich, that it does not exist, is to ignore one of the most obvious and inescapable facts of history. Any attempt to circumvent or suppress this feeling of nationality based on language will surely result in mortal violence to the political unity of our country, which it should be the aim of every Indian to promote. The feeling that if somehow a single national language is forced on the multi-lingual population of India it would bring about unity is a dangerous illusion engendered by sheer wishful thinking and displays a gross ignorance of linguistic psychology. In fact it will have just the opposite effect.

Having dealt with the 'national language' aspect, we shall now consider the question from the 'official language' angle. If the advocates of Hindi have as their objective the adoption of Hindi, merely as the 'official language' of the Indian Union, there is scope for better understand-

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7 This has been made possible only because of the Swiss practice of giving equal recognition to all their major languages.

8 *Ibid.* p. 228.

ing between such advocates of Hindi and those who are not necessarily opposed to Hindi but would nevertheless prefer linguistic provisions based on practical considerations.

Before we deal with this issue however, it is desirable to formulate exact views regarding the 'regional language'. If it is accepted that the essence of democracy is government by the people, no government which is administered in a language not spoken and understood by the people can satisfy this vital requirement of democracy. Bharatan Kumarappa, a close associate of Mahatma Gandhi, said with reference to Mahatma Gandhi's views:

> "Gandhiji felt that for the rapid regeneration of our people, the first step was to remove straightaway the foreign medium of instruction from our schools and replace it by the mother tongue. 'If I had the powers of a despot, I would to-day stop the tuition of our boys and girls through a foreign medium, and require all teachers and professors on pain of dismissal to introduce the change forthwith. I would not wait for the preparation of text-books. They will follow the change. It is an evil that needs a summary remedy.' (*Young India*, 1-9-1921). But what, it may be asked, has all this to do with the question of linguistic States? Everything, would be Gandhiji's reply. For the language of schools must also be the language of the State. In a democracy you cannot have a State run in a language foreign to the people. Hence the States have to be recognized on the basis of the language of the area." [9]

No one who believes in democracy can therefore contest the absolute necessity for education and the administration of the State to be in the language of people of the State. If this is conceded, the next issue to be considered is the specific function to be performed by the 'official language' of the Union.

In order to arrive at an agreed range of functions, it would prove most profitable if we were to spell out the

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9 *Hindustan Times*, Delhi, October 4, 1954.

different needs to be fulfilled by language in India, in its three aspects, *viz.*, regional, administrative (or official) and international. Having thus narrowed the range of needs which the proposed official language might serve, it should then be possible for us to decide which language is best fitted to be the official language.

Broadly, the functions served by the different languages in India are :

(*i*) The medium of spoken and written communication generally within the region.

(*ii*) the medium of instruction in non-scientific and non-technical subjects ;

(*iii*) the medium of instruction in scientific and technical subjects ;

(*iv*) the language of administration of the State, local bodies, etc. ;

(*v*) the language of administration at the Centre and the medium of communication between the Centre and the States and between the States themselves ;

(*vi*) the medium of contact with world developments in the fields of science, technology, etc. ;

(*vii*) the medium of cultural contacts with the outside world, particularly in regard to economic and political concepts ;

(*viii*) the medium of international contacts in the fields of diplomacy, foreign trade, etc.

With the exception of item (*i*) and partly item (*ii*), all the other language needs are at present met by the English language, no doubt, largely as a consequence of historical factors. In the future set up, the functions of the regional

language will be expanded to cover items (*i*), (*ii*) and (*iv*) and perhaps also at a later date item (*iii*). Of the rest, the needs of items (*vi*) to (*viii*) and also of item (*iii*) (until the regional language is in a position to handle this) can be met only by an international language such as English, which will therefore continue to serve these needs as hitherto.

We are thus left with the single item (*v*) *viz.*,

> the language of administration at the Centre and the medium of communication between the Centre and the States and between the States themselves

as the sole function to be served by the 'official language', and it is for us to consider, in an atmosphere free of irrational prejudices and false sentiment, which language will serve best this limited—indeed extremely limited—objective.

Without going into the intrinsic merits or demerits of any language, let us confine ourselves to the question whether either of the two languages which every Indian citizen must of necessity learn to serve the needs specified under (*i*) to (*iv*) and (*vi*) to (*viii*), *viz.*, the regional language and English, cannot also serve as the 'official language' for the purpose of item (*v*) and whether there is any compelling need to resort to a third language for this limited purpose. Leaving aside for the moment the question of restricting the number of official languages, there can be no objection on *a priori* grounds to either or both the regional language and English becoming 'official languages'. Nor is it possible to make out a valid case for the introduction of a third language merely for the extremely limited purpose of serving item No. (*v*). In a country like India, with miserably low standards of literacy and education, the study of even two languages will constitute a severe handicap but the imposition of an additional third language will surely be an unbearable and unjustifiable burden.

The ideal solution would, of course, be to adopt all the principal languages spoken in India as 'official languages' of the Centre. We have already seen how other multi-lingual states like Canada, South Africa, Belgium, Switzerland and nearer home Ceylon and Pakistan have adopted this obvious solution ; the last named country attempted to force a single language as the 'official language' but the experiment proved disastrous and was promptly abandoned.

There is, however, one weighty objection to the adoption of all the principal languages of India as 'official languages' and that is their large number, *viz.*, fourteen. The practical difficulties of adopting as many as fourteen as 'official languages', especially in the present stage of our economic and social development when there are so many more pressing problems awaiting solution, may prove well nigh insuperable. We have therefore to agree, howsoever reluctuntly, to restricting the number of official languages. However, once we concede this, we have also to reconcile ourselves to the natural corollary that the 'official language' (or languages) of the Union of India will not be understood or spoken by large sections of the people, a defect which, it must be admitted, detracts from the full effectiveness of democracy.

In deciding this or similar questions, it is as well to remember that India is a vast sub-continent with a population of over 340 millions and it would show a total lack of statesmanship to think merely in terms of majority and minority, where the interests of large groups of this magnitude are involved. Any attempt to decide the language issue merely by counting heads or by agreement among political caucuses is bound to have untoward results, as happened in Pakistan.

Having come to the conclusion that the number of 'official languages' has for practical considerations to be restricted, and having found that either of the two lan-

guages, which the people of every State have of necessity to learn, *viz.*, the regional language and English, can well serve as the 'official language', we are left with English as the only language which would meet all the requirements of the case, in other words, as the Hobson's choice for 'official language'. English is already in the field as the *de facto* 'official language' at present and a decision in favour of English creates no fresh problems to tackle. It would also avoid the inevitable discrimination which the choice of any one of the fourteen languages would necessarily involve. It may be argued that no other country has adopted a foreign tongue as its 'official language' but let us not forget that we are trying the unique experiment of uniting 10 or more nationalities with as many languages, into a single nation, a colossal experiment which at no time in the history of the world has been conducted with any measure of success.

There is of course the sentimental objection against English being the 'official language' on the ground that it is a foreign tongue but, in a purely historical sense, all the main non-Dravidian languages in India trace their genealogy to what is known as the 'Indo-European group of languages' and in that sense they are as much foreign to the indigenous peoples of India as English, the only difference being that, in point of time, the former languages have been in India much longer and have been adopted by larger numbers of people as their mother tongue. Further, English is fast shedding its strangeness as a foreign language in most countries of the world on account of the diverse international functions it performs to-day and it would be as unreasonable to reject English on the sole ground that it is not a native language as it would be to reject the political, economic, scientific, technological and cultural knowledge that we have imbibed and are continuing to imbibe from the rest of the world, on the ground that such knowledge is derived not from native but from foreign sources. One has to weigh the enormous advan-

tages to be derived by adopting English as the official language against mere sentimental prejudices. It would be appropriate here to recall what Mr. Hanumanthiah, the Chief Minister of Mysore and a distinguished Congressman, said in Madras on September 18, 1954. He said :

> "After all, what we want is knowledge, enlightenment and liberalization of our minds and outlook. What does it matter therefore, which language can get us these benefits ? And English—without prejudice to other languages—is one of the languages that can bestow these benefits on us.
>
> "Space has been annihilated by the ingenuity of man. We are all passing towards what is called a One World State. Even some of our political parties have that idea not only for the purpose of forging a common language but also for establishing what is called 'World Peace.' One World government or State is the ultimate idea. In that idea English language itself becomes an important element. Now as we carry on through the medium of English, we do not think in terms of Telugu, Kannada or Tamil. We are made to think instinctively as Indians first and last, and to go a step further and that is the core of the philosophy imbedded in our Sanskrit texts also—we should treat the whole world as a family. If we develop that outlook, we will also develop the spirit of tolerance towards the English language."

However, if, in spite of all these weighty reasons that compel the adoption of English, it is decided to yield to the sentimental antogonism towards English, the only reasonable and practicable solution appears to be to adopt as 'official languages' :

1. a representative of the Sanskritic languages of the north ;
2. a representative of the Dravidian languages of the south ; and
3. English, at any rate during a transitional period when the above languages qualify themselves to discharge all the functions which English now discharges ;

with the condition that all officials at the Centre should have a good working knowledge, in addition to their own mother tongue, of at least one 'official language' different from their mother tongue. This will enable those who have a conscientious objection to the use of English to dispense with it as soon as the other 'official languages' are competent to carry out fully the functions allotted to them. No one will then be under compulsion to learn more than one language in addition to his mother tongue to meet all his linguistic requirements.

Compared with Switzerland, a country with a much smaller population but with three 'official languages', a similar number cannot be considered as too many for the sub-continent of India. This is a simple solution which meets all points of view, rational as well as sentimental, and at the same time provides for the contingency of English being retained permanently as one of the 'official languages', should the passage of time assuage the acerbity of feelings against English and render such a course more acceptable than it is now. If there is a spirit of mutual give and take and the people speaking one regional language extend to people speaking other languages the rights and privileges they claim for their own, the solution that is suggested is capable of immediate acceptance and the language problem will once and for all be solved to the satisfaction of everyone concerned, except those few who hanker for a special privilege or status for their own tongue.

Undoubtedly, in the emotionally surcharged atmosphere of to-day, the task is no easy one and leaders in this country are faced with an unpleasant and thankless duty, but equally the responsibility of those who have to take a decision on such matters is great and any false or thoughtless step may cause untold havoc to the country and its peoples for generations to come. The sooner therefore the issue is taken out of the arena of party politics and treated as a human problem to be studied at a lingu-

istic or scientific level, the greater is the possibility of a permanent solution being arrived at to the satisfaction of all genuine lovers of the country and in the best interests of national welfare.

We cannot conclude this discussion better than by quoting the advice which Mahatma Gandhi, the Father of the Nation, offered to Pandit Nehru, when the latter was assailed by doubts :

> "I will give you a talisman. Whenever you are in doubt, or when the self becomes too much with you, apply the following test. Recall the face of the poorest and the weakest man whom you may have seen, and ask yourself, if the step you contemplate is going to be of any use to *him*. Will he gain anything by it ? Will it restore him to a control over his own life and destiny ? In other words, will it lead to Swaraj for the hungry and spiritually starving millions ?
>
> Then you will find your doubt and yourself melting away."

Kurinjci

By

P. L. SAMY, B.SC.

The ancient Tamils classified the land into four conventional regions. They are, 'Kurinjci', 'Mullai', 'Marutham' and 'Neythal'. 'Kurinjci' refers to the hills and rocky regions, and 'Mullai' to the jungles and grassy regions. 'Marutham' is the irrigated and cultivated lands. 'Neythal' refers to the coastal tracts. Though they seem to be conventional, a study of the plants that are usually ascribed to these regions reveal that these regions are typical habitats of a few at least of the plants and animals. For example, the plant *Calophyllum Inophyllum* (Punnai) and *Ipomea Biloba* (At:umbu) are usually found near the sea-shore and they are invariably described in poems which are found under the classification of 'Neythal Thinai'. All mangrove plants (plants suited for sea-shore regions) are accurately mentioned in 'Neythal'. So also Xerophytic plants (those adapted to hot and desert regions) are described under 'Pa:lai Thin:ai' which refers to the regions which are dry and rainless with scrub jungles.

In order to understand fully ancient Tamil poetry, one has to get a full understanding of the classification under which ancient Cangkam poetry is found. The word 'Thinai' is very comprehensive and all-inclusive, denoting the important cultural features of ancient Tamils. The Tamil grammarians explained the meaning of it under three heads called 'Muthal Porul:', 'Karu Porul:' and 'Uri Porul:'. Under 'Muthal Porul:' come the different regions and seasons of Tamil Nad. The flora and fauna found in these regions come under 'Karu Porul:'; 'Uri-porul:' means particular episodes in a man's love life, psychologically and idealistically ascribed to the particular regions. For example the meeting of the lovers is always ascribed to 'Kurinjci', the mountain and mountainous

regions. The separation of lovers is associated with semi-desert regions and hot summer.

The word 'Kurinjci' originally meant the flowers of a group of shrubs called Strobilanthes. Then it came to denote the 'Thinai' under the three heads. Though Tamilnad cannot boast of high mountains like the Alps and Himalayas, yet it has got the eastern and the western ghats. In poems classified under 'Kurinjci' we can have a glimpse of the food-gathering civilisation of our ancestors. The people of these regions are said to collect the roots and honey and barter them for rice and other foodstuffs of the plains. Though the civilisation portrayed in these poems is of the food-gathering type, it does not necessarily mean the people lived in that stage of civilisation during the third Cangkam period. Poetry by the time of third Cangkam became highly conventionalised and rigid. The same conventional, idealistic, sometimes artificial, stereotype situations, descriptions and similes are often repeated, but the treatment is often refreshingly free. Probably the third Cangkam poetry represents the declining stage of an epoch in ancient Tamil literature. It would have taken hundreds of years to become so conventionalised, solidified and rigid. Poetry after the third Cangkam continued to draw inspiration from Cangkam poetry and imitated it without originality. It had its *rigor mortis* due to too much rigidity and artificiality. Then the Kavya period and Bhakthi cult in Tamil Poetry started. The Cangkam poets usually had a keen eye for accurate observation, what modern biologists would term as the ecology of natural scene, of which Crabbe is a past master in English literature.

The realistic treatment of nature found in *Akanha:-nu:tu*, *Kutunhthokai* and *Nhattin:ai* is absent in later works. Direct observation is found less and less while convention rules the roast in later poetry. The plants are not treated in those earlier works in an idealistic and conventionalised manner. They strictly belong to the different natural regions. *Kurinjci Pa:ttu* is a long poem, sung by Kapilar, on 'Kurinjci Thin:ai'. In this work as well as in a

grammar called *Itayana:r Akapporul:*, almost all the important plants in nature in different regions are grouped in one and the same mountainous region. Such artificial grouping of plants is not found in the earlier works of the Cangkam period. Tamil grammarians explain such artificiality as 'Thain: ai-mayakkam', but it is really doubtful whether such a thing was meant by the ancient Tamil grammarians. Such confusion of plants in nature can never be thought of. It is difficult to think that one can find mangrove plants associated with the mountainous regions as Kapilar would have it in *Kurinjcippa:ttu.* The high altitude plants can never without mistake be described as belonging to the other regions. Though later commentators tried to give examples of the inter-change of plants in different regions from earlier Cankam poetry, they were not on the whole successful. Nhaccina: rkkiniar, the celebrated commentator of *Tholka:ppiyam,* cannot give indisputable examples for 'Thin: ai-mayakkam' and in the few examples from poetry he gives, he twists the meaning to serve his purpose. As *Kurinjci Pa:ttu* was composed to teach a form of Tamil literature as a grammar to a northern king, Kapilar probably took liberties in the description of plants. Such assemblage of all the beautiful plants in 'Kurinjci' was merely made to impress the pupil with the beauty of the lovers' place of tryst. The description of the place of tryst in *Kurinjci Pa:ttu* and *Itayana:r Akapporul:* recall to one's mind Baudelaire's invocation to an ideal place, where all is beauty, where all is order—and why not—*volupto.* Even the trees and the creepers seems to be there by order. Later poets went one better than Kapilar in having artificial hills and man-made gardens as the place of the lovers' meeting. Description of the lovers' idyllic place of meeting abounds in Cangkam as well as later literature. Shakespeare's sweetest scene is devoted to the idyllic forest of Arden. Modern psychologists would even see in such descriptions of idyllic forests and gardens primordial images of Paradise stored in the racial memory.

The main theme of *Kurinjcippattu* is the meeting of lovers. Nature in the mountainous and forest regions is well suited for such secret meetings of the lovers. Besides, as the commentator explains, the beauty of the woods is such as to make even an ascetic think of love. In one of the stories of Guy de Maupassant, an old couple are brought before the judge on a charge of misbehaviour near the woods. The judge takes a lenient view and dismisses the case saying that in winter the woods are dangerous. Love has a natural scope in the woody and hilly regions and also in the winter season. Has not Shakespeare said in *Twelfth Night* that "Love thoughts lie rich when canopied with bowers"? Among the seasons winter was ascribed to 'Kurinjci'. A study of psychology made the ancient Tamil poets associate the meeting of the lovers with the mountainous and forest regions and the winter season.

According to Tamil literature lovers like midnight and the small hours for their meetings. Descriptions of nature in Cangkam poetry are strikingly beautiful; The lover is coming in the midnight. The dogs begin to bark. The birds nestle in their nests. The bright moon comes out of the clouds shedding its cool rays on the world. A stray cock mistaking the hour for early dawn, begins to crow. Owls make strange screeching noises. To the lover all these natural phenomena are obstacles to his meeting. All the "wakeful influences" of R. L. Stevenson are obstacles to the lovers' meetings. In *Tholka:ppiyam,* the most ancient Tamil grammar now extant, the rising of the moon and the barking of the dogs are mentioned as some of the obstacles. In some of the poems (*Akam* 5), we see the lover complaining against the barking of the dogs in the midnight and the moon coming out of the clouds. R. L. Stevenson mentions in his book, *Travels with a Donkey,* the barking of the dogs and the crowing of the cock in the midnight. Poets and novelists seem to be very fond of this phenomenon of the barking of the dogs in the midnight. The dogs barking in the midnight is a common occurrence not only in the villages of Tamilnad but all over

the world. Maurice de Guerin, the French Poet, when describing a French village in Brittany, says that hardly a sound comes from the villages except the barking of the dogs till far into the midnight. A striking similarity to the Cankam poem detailing the obstacles to the lovers' meeting can be seen in one of the love songs of the tribes of Maikal hills in Central India:

At midnight the dogs are barking
The stars have come into the sky
Long are the leaves of the young bamboos
And breaking through them comes my thief
At midnight the dogs are barking.

—*Love Songs of Maikal Hills*—
By Verrier Elwin and Shamrao Hivale.

Here in the simple song of the unsophisticated tribes of Maikal hills, the phenomenon of the dogs barking in the midnight is mentioned twice and, as is usual in Cangkam poetry, the lover is lovingly called a thief. It may be conjectured that Cangkam poems though much sophisticated had their origins in such simple love songs. In one of the novels of Alexander Kuprin, a Russian Novelist, the suicide of a university student at midnight is described. During his indecision and hesitancy, he hears the dogs barking from the Moscow suburbs. The student speaks to himself four or five times about the dogs barking and shoots himself.

Dr. Verrier Elwin, the eminent anthropologist, says that the Baigas of Chota Nagpur, celebrate the festival for bees once in every nine years, when certain Strobilanthes group of plants bear flowers gregariously and attract swarms of bees. The Baigas celebrate the ceremonial eating of the wild honey at the end of the festival. The shrubs which they call 'Mohate' and 'Amhere' flower and the bees make a great deal of honey. The Baigas also have a legend for the bee festival. At the end of the festival the men return from the forest with baskets of honey and they dance round the fire with the branches of Strobilanthes tied to their loins. I am indebted to Dr. Verrier Elwin for the above information. The ancient Tamils were very much interested in this plant, Strobilanthes. The word

'Kurinjci' took its name after the name of the flower of the plant. In *Kutunhthokai, Nhattin:ai, Akanha:-nu:tu* and other Cangkam works, there are many references to this plant. *Putam* 374 mentions mountains clothed with black stalk Strobilanthes. That the flower has got lot of nectar and is specially liked by the insects was well-known to the ancient Tamil poets. They also noted the numerous shieldlike honeycombs that were found during the flowering season of these plants. The Tamils considered the honey of this plant the sweetest of all honey got in the forest. The present day Baigas and the ancient Tamils have noted the flowering of this strange plant and the glut of honeycombs during its flowering time. This shows that the tribal people should have had some sort of intercourse with the ancient Tamils. The Todas of Nilgiris even now calculate the age of their children by reckoning the flowering of this plant. The primitive Tamils calculated the years by the flowering of the tree called 'Vengai'. The Gazetteer of the Nilgiris also mentions the strange plant flowering every twelfth year.

According to botanists, the Strobilanthes is a conspicuous undergrowth of mountainous regions. It flowers after about nine years and continues flowering till the twelfth year and then dies. There are several species of this plant in South India and Ceylon. They are found 6,000 feet above sea level in the Western Ghats, the Nilgris, Kodaikanal and the Palni Hills. As the plant is found only in the mountainous regions and as it seems to be very strange and peculiar, the ancient Tamils aptly and ingeniously named the mountainous regions and its civilisation by the name of the flower. The other regions are also named after the flowers of the different plants peculiar to the different regions. No commentator can take refuge under 'Thin;ai-mayakkam' and say that Strobilanthes can be ascribed with accuracy to the other regions. Strobilanthes in nature can never be found in other regions. 'Thin:ai-mayakkam' as applied to many plants and even some animals can never be correct.

There are four well-known species of Strobilanthes in South India i.e., Strobilanthes caudatus, Strobilanthes anceps, and Strobilanthes kunthianus. Strobilanthes amabilois and kunthianus grow on the eastern side of the Nilgris. The Tamils even distinguished a few of the species by the colour of the flowers. Many Cangkam poems mention particularly the black stalk of the flower (*Kutunhthokai* 3, *Akanha:nu:tu* 308 and *Putam* 374). The Tamils named the different 'ra:kas' under 'Kurinjci Pan:' (a tune peculiar to the mountainous regions) by the different colours of the flowers of this plant. One 'ra:ka' was called 'Me:ka Ra:ka Kurinjci', as the flower of one kind of Strobilanthes had grey flowers. Another 'ra:ka' was called 'Viya:ba Kurinjci' as the flower was of bright red colour. One later poem compares the colour of the 'Kurinjci' flower to that of 'kumkum' (a red powder used for adornment by women), 'Ponvan:n:a Kurinjci' probably refers to the yellow colour of yet another species. This shows that the Tamils psychologically associated certain colours with certain tunes and melodies. In the name of the well-known 'ra:ka' called 'Ni:la:mpuri' there is the association of blue colour. This 'ra:ka' was formerly called 'Sathari' which also means blue. The Tamils seem to have had some sort of notion about 'colour-music'. Certain colours are associated with the music of certain well-known musicians like Bach, Mozart, Beethoven and others in western countries.

It is realiably learnt that the gregarious flowering of the Strobilanthes has already started in Kodaikanal and the Nilgiris. It was seen to flower in 1910, 1922, 1934 and 1946.

Some of the love songs of Maikal hills have strange, significant echoes in the love songs of the Cangkam literature. The imagery and nature description in these poems and songs have something in common which one cannot fail to note. Some of the customs and ideas of the tribal people have their counterpart in Cangkam poems. There must have been some connection between some of the hill tribes

of other parts of India and Tamil people in ancient times. This is a field of research which is sure to yield good results. Though nothing can be said about the cultural intercourse of these tribes with the ancient Tamils one cannot fail to notice the striking similarity of their customs and songs with those of the ancient Tamils. Incidentally such a comparative study of the songs, customs and practices of the tribes will be helpful in finding out whether the Tamils came from the North or spread out from the South. Here is a field of research which scholars should pursue with profit.

For the benefit of botanists and those interested in botany I am here giving a scientific description of the plant from an authority on systematic botany.

STROBILANTHES :

SHRUBS, undershrubs or herbs, often gregarious and only flowering after a period of nine years and then dying off. LEAVES opposite, often unequal, toothed or subentire, usually lineolate with raphides as are the bracts and other green parts. FLOWERS capitate or in strobilate or interrupted bracteate spikes or panicled, sessile or sometimes pedicelled, usually with 1 floral bract and 2 bracteoles. CALYX usually deeply 5-partite, the lobes narrow, subequal or one longer, rarely 2-lipped. COROLLA usually white blue or purple, rather large, straight or curved, the upper part ventricose, the lower cylindric; lobes 5, rounded or ovate, twisted to the left in bud. STAMENS 2 or, more usually, 4 didynamous; filaments monadelphous, the bases combined in a sheath more or less adherent at the middle of the corolla, the margins free; anthers oblong, muticous, 2-celled. DISK small or as a stalk to the ovary. OVARY 2-celled, ovules 2 in each cell; style linear; stigma of one branch, linear the other suppressed or a mere point. FRUIT a 2- or 4- seeded capsule, the placentas sometimes separating elastically. SEEDS much compressed, glabrous or hairy on strong curved retinacula.

Bharathi's Youth (1882-1904)

KAMIL ZVELEBIL, PH.D., PRAGUE.

The southernmost part of the Indian peninsula is occupied by the district of Tirunelveli the very heart of Tamilnad ; it lies at the eastern foot of the sacred Podiyil hill—on its slopes the Tamil language is said to have been born. And not far from this part of the Tamil country lies the famous Madurai, the cradle of Tamil civilization.

The district of Tirunelveli is a big plain, sloping gradually to the east, cut by shallow river-beds which are fed by periodical freshes and floods. The surface of the soil is covered by a thin layer of crumbling quartz and reddish earth; yellowish and rusty dust gives the characteristic tinge to the whole nature here. Of all the thirty-four rivers, which spring in the mountains in the north-west, clothed in evergreen forest, only Tamiraparuni, and Sitraru keep water constantly, being fed both by south-west and north-east monsoons.

Along the sea-coast run coral reefs ; on the arid shore and its dunes *(தேரி)* grow palmyra palms ; shallow waters, small lakes and back-waters near the coast are used as salt-marshes. The country lying to the north of the Gulf of Mannar is a sort of arid steppe or heath ; flat, sandy, salt, whitish or reddish ground is covered by bushes, palmyras, in places by patches of plantains, or banana trees, irrigated from wells, strewn here and there with herds of cattle and buffaloes and flocks of sheep. This arid country has for long been a typical emigration territory.[1]

The history of this country is unusually rich and varied. Politically it had belonged, incidentally, either to the neighbouring Tiruvidangur State or to the Pandiyan Kingdom (up till 1064, when the Pandiyans were beaten by the great Rajendra Choladeva). After Muslim invasion in 1310-11

1. In 1878-79 only, 34,083 emigrants left Tirunelveli District for Ceylon.

a restoration of the Pandiyas took place. But nearly for four hundred years the country was subjected to terrible anarchy and suffering, brought incidentally by Muslim adventurers, pretenders to the Pandiyan throne and Telugu Nayakkas. Since 1774 the territory was ruled by 'independent' poligars, appointed mostly by the Nawab of Arcot. In 1801 the British made the best use of anarchy and confusion and occupied the whole territory.

At the time of Bharathi's birth the district had 1,700,000 inhabitants in 39 towns and 1,458 villages (86% Hindus, 8% Christians and 5% Muslims). Over 50% of the whole population were tillers. 16%, the Nadars, lived by the toddy-tapping and jaggery-making industry. There were about 9% of Paraiyar[2], 6% of Idaiyar (herds-men), 4% of craftsmen and 4% of Brahmans. There was only 1% of Chettis (traders). The tillers cultivated rice (about 30%), sesamum)*sesamum indicum*), ragi (*Eleusine corocana*), castor-plant, betel, coriander, spiked millet (*Pennisetum typhoideum*), cholam *Sorghum vulgare*), bananas, red-pepper, tobacco, coffee (rarely), coconuts and mangoes (on river banks). 15% of cultivated land is occupied by cotton, especially round Kovilpatti not far from our poet's birth-place.

At the time of Bharathi's birth, 60% of all inhabitants lived under ryotwari system, 29% of the soil belonged to the Zamindars and 8% was inam-land. Those 1,446 sq. miles of zamindari-land were divided among 19 landlords; one of the wealthiest of them was the raja of Ettayapuram, who has been paying yearly £8,836 fixed revenue.

Ettayapuram in the Ottapidaram taluk of Tirunelveli District was, in fact, in Bharathi's time, a small "kingdom" for and in itself. In 1,878, 349 villages with 126,660 inhabitants belonged to the zamindar, whose revenue was 28,781 pounds yearly. In addition to the

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2. Often mentioned in Bharathi's prose and poems together with the Pallar. (பள்ளர்)

tillers, there lived many Nadars there who made their living out of the 70 thousand palmyras growing in this samasthanam.

Now, Bharathi's life begins like a fairly-tale. . . . .

In this Tirunelveli country, in the land of palmyras, rice and cotton—and of the southern dialects of Tamil—there lived a devout Saivite Brahman by name of Suppaiyar with his wife Baghiradiyammal, childless and lonely for a long time. After much penance and many vows a daughter was born unto them, by name of Kuppammal and then a son Sinnachami, the father of our poet. The daughter was safely married, the son educated in the good old traditional way.

Sinnachami Aiyar, learned deeply in Sanskrit and Tamil, in astrology, medicine and other traditional sciences and art—but having also a fair knowledge of English—won the first place at the 'court' of Ettayapuram. The then 'ruling' zamindar (he called himself maharaja or samasthanadhipati) gave assistance to traditional learning and education which was a medley of admirable formal knowledge and exceedingly well-trained memory, very minute and very uncritical knowledge of Tamil and Sanskrit literature, a hotch-potch of astrological, ayurvedic and linguistic as well as religious and philosophical ideas, of enlightenment and superstitions. This was the atmosphere, in which Bharathi was living as a small boy and as a promising youth.

At the Ettayapuram samasthanam—this body of sycophantic panegyrists was called a rajasabha—the survivals of defenerate, oriental despotism had joined with typical marks of landlordish capitalism. According to Bharathi himself, this mixture produced an atmosphere of "a cage" and "a drowsy kingdom". The poet describes landlords in several places of his works and undoubtedly the basis of these descriptions has been formed by his re-

collections of his green years, spent in Ettayapuram. So, for example, he writes in his Essays (கட்டுரைகள்) p. 373 : " In the above said Ettayapuram there lives also a zamindar. He is now about thirty or thirty-five years of age. He is handsome to look at—not unlike a ripe, pinkish lemon. You recognize in his appearance and in his behaviour English education at once. Nay, his habits remain one of a poligar from old times . . . He loves horse-races and huntings dearly ; he keeps four hundred pointers . . . In that palace of his he has twelve wives, wedded unto him according to law — and besides a train of mistresses . . . The said zamindar is also a great devotee of Shiva ; he uses most abundantly ashes of cow-dung and rosary of nuts

The poet's father, as already said, became one of the first savants in the rajasabha of the zamindar. This wonderful man—though an orthodox Saivite and Brahman —was strongly influenced by the storm of his times and some of his keen ideas were both modern and surprising ; he spent his time in attempts to carry out his plans of industrialization of backward tracts of Southern India and in strong efforts to propagate modern technical and machine-work methods in handicraft and agriculture.

Sinnachami Aiyar married the daughter of his maternal uncle, Lakshmi. On the 11th December, 1882, a son was born unto them in Ettayapuram, whom they called Subrahmanya.

The eighties of the last century were for India a time of social, political and cultural revolution, the time, when the third period of modern Indian history began—the era of monopolist financial capitalism. The era of commercial capitalism, the characteristic feature of which was forced import of English products, came to its end during that time.

3. I am informed that Bharathi has described a zamindar samasthanam in a brilliant manner in his *Chinnachankaran kathai*. Unfortunately I have not been able to use this text for my study.

About the year 1800 roughly half of all Indians had been living by agriculture, the other half had been spending its time in handloom industry, wood-carving, dye-work, metal-engraving and other handicrafts. At the beginning of our century nearly two thirds of India's population lived by agriculture. The end of the nineteenth century is thus a period of further decline of Indian home-industry. At the same time it is the period of permanent crisis in agriculture in the form of repeated famines. There are three main reasons for this crisis : the constant move of the people from towns to the country, primitive agricultural methods and the indebtedness of the peasants, growing from generation to generation. The gulf between the landlord on the one side and the small farmer on the other deepens very considerably. The tendency towards industrialization appears simultaneously with the tendency to do away definitely with small Indian home-industry. In 1900, already more than a million of Indians worked in factories ruled by modern capitalist methods—especially textile-works and indigo producing factories. This development was recognized and felt by Bharathi, and, what more, it has been rightly analyzed by him in one of his essays.[4]

Politically this was the period when the last phase of the Indian National Movement was started. The American fight for Independence, the French Revolution and the ideas and ways of Western European parliamentary democracies are some of the sources of the democratic and national movement in India in the nineteenth century. Not a few places in Bharathi's work reveal deep influence of Garibaldi's and Mazzini's writings. But, at the same time, the Indian fight for freedom roots deeply in native soil; it unfolds from the inner social and political relations in India itself.

The English established Western education in India. This education has become the means and channel through which Indian intelligentsia comes into contact with demo-

4. 'தொழிலாளர்' Essays, p. 592.

cratic ideas of the West, with the works of Shelley, Byron, Thoreau, Emerson, Whitman and those of Mazzini, Garibaldi, Tolstoy, Chekhov and Gorky, to name only authors cited in Bharathi's works. The progressive role played by the British raj in India—the deep and bold reforms, abolishing of *suttee, thugee* etc., led by such splendid men as Sir Henry Lawrence—ceases to be progressive gradually in the last years of the nineteenth century and, at the same time, new forces rise in Indian society, represented by young, greedy native bourgeoisie and the new, educated middle-class of lawyers, doctors, journalists, teachers and administrators. In the year 1882—the year of our poet's birth—first symptoms of fight between the old British and the young Indian bourgeoisie, full of progressive ideas of Liberty, Equality, Fraternity, appear in the well-known request of Lancashire weavers to abolish import duties, as a result of their feeling anxious about the growth of Indian textile industry. As another instance of new Indian undertaking we may mention the founding of Swadeshi Shipping Company by a friend of our poet, the Tamil hero, V.O. Chidambaram Pillai, in 1908.

In those years, stir and commotion appear also among the masses of the Indian people. The evolution of the national movement was not, of course, equal in all parts of the land. The most progressive and awakened territory was Bengal, ready to fight. The southernmost parts of India, where Bharathi was born, had been more conservative. South India was a country without industry, the prevailing system of agriculture being ryotwari,—not so cruel and exploiting a system as Zamindari. There has been, also, in South India a strong and influential class of Brahmans, and the role played by religion has been very strong. Another important fact was that the Indian revolt in 1857 was nearly without any reaction in South India. Although the southern parts of India had been for long the scene of early colonial conquests, it was Bengal where the actual history of British occupation and rule began. Calcutta was the administrative, commercial and cultural

centre of British India. And here also, in 1885, three years after our poet's birth, the Indian National Congress was founded.

And the cultural and literary development of the country has been very unequal, too. Whereas in Bengal the literary and cultural renaissance was fully flourishing, in Southern India the educated only began to contact Western thought, the literary products of Europe and America, the political ideas of bourgeois revolution and parliamentary democracy. Tamil literature had been captivated by old, traditional, sterile and unproductive themes. Since Father C. J. Beschi's *Paramartha Kuruvin Kathai,* there had appeared no really valuable piece of good Tamil prose. Tamil authors had been going on composing their stale poetry according to old prescriptions. The literature was not at all quite so " excellent " as K. S. Ramaswami Sastri says in his book, *A Primer* . . . . , *Madras, 1953.* And Bharathi felt it and fought against it :

> *மறைவாக நமக்குள்ளே பழங்கதைகள் சொல்வதிலோர்*
> *மகிமையில்லை*
>
> There is no use in boasting among ourselves in private about past glories.

The author quoted says rightly in his book (p. 118) : " . . . there is (sc. in the nineteenth century) a clash between the ancient and the modern cultures. It cannot be said that the century discloses any remarkable literary achievement . . . What we see in the nineteenth century is a crop of Puranas and Stotras in the old styles, and a crop of translations of western works . . . " In the second half of that century several more influential authors appear and their common feature is the love for the past ; they do not or will not see the painful problems of the present. We shall show only a typical example of the work of such authors. It is the " drama " *Manonmaniyam* (1891) by P. Sundaram Pillai, Professor of Philosophy ; the author says himself in the introduction : " The play here submitted, it is needless to say, is meant for the study room and

not the stage . . . The plot of the play is based on one of Lord Lytton's *Last Tales of Miletus* . . ." The author had to write a commentary on his own play, and he asks the reader to be "provided with a good Tamil dictionary" to be able to read it. Well, it was an attempt to create Tamil drama, and to incite the reader to study further the literary language. We shall not refer to various writers and poets flourishing in the second half of the nineteenth century. We want to mention only Arumuga Navalar of Jaffna (1823-1879) who designed certainly a more useful pattern for further development by his edition of classical texts. He was the pupil of Percival—and, here we want to stress the fact that it is time to appraise the work done for Tamil and Tamil literature by European missionaries and orientalists. Damodaram Pillai (1832-1901) deserved well of Tamil classical literature by his editing *Tolkappiyam Kalittogai, Virasoliyam* and other ancient works. This meritorious work had been kept up by the late Mahamahopadhyaya Dr. Swaminatha Aiyar, one of the greatest scholars of Tamilnad in recent times.

Conditions enabling Tamil literary evolution to change radically developed not until the very end of the nineteenth century when the Bengali Renaissance culminated in the work of Rabindranath Tagore, when the very bosom of national movement was shaken by inner struggle. Rajam Iyer is a forerunner of Bharathi in the sense that he deals with current and contemporary Tamil life in his novel *Kamalambal Sarittiram.* He combines realism with romance ; and, naturally, it is necessary, according to him, to become reconciled with everything, for whatever happens is for our benefit.

A sort of revolution in the development of Tamil literature and in the whole cultural and political life of Tamilnad is the birth of Tamil Journalism, associated for ever with the name of G. Suppiramaniya Ayyar, the founder of *Swadeshamitran,* a future tribune of Bharathi. *Swadeshamitran,* had been playing in the service of the national

movement, a progressive role in political and literary development of Tamilnad for many years. Only when reading a quotation which says that " the vernacular newspapers of Madras, printed in Tamil and Telugu, are politically unimportant, being still for the most part devoted to religion " vide p. 480, *Imperial Gazetteer of India,* we realize the importance of this daily for South Indian development.

In 1880 two papers were founded by Bal Gangadhar Tilak, the Marathi daily *Kesari* (The Lion) and the English weekly *The Maratha.* The movement in Bengal, Tilak's speeches and writings and *Swadeshamitran* were the three important, native and Indian sources—contemporary, daily sources, of the intoxicating nectar of patriotic and revolutionary ideas for the young poet. Thus we see that at that time, economic, social, political and cultural conditions developed in such a way as to draw the attention of Tamil authors to the future of Mother India.

Bharathi's mother died when the boy was five. His father married again one of his remote relatives by name of Valliyammal to give motherly care and attention to both his children, Suppaiya[5] and his little sister, Bagirathi. This good young woman became Suppaiya's dear and faithful friend, rather than a mother.

The origins of the inner conflicts and contradictions in Bharathi's work are rooted deeply in his very youth. There is, on one side, the atmosphere full of Brahmanic orthodoxy, customs and manners, of classical Tamil and Sanskrit poetry, of sutras and sastras and Puranic tales ; on the other the progressive, courageous ideas of his father, who prefers natural science to traditional knowledge, who regards mathematics as the queen of all knowledge. And he hopes that his son will study deeply this science and then carry out the father's plans of industrialization.

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5. *சுப்பையா என்பது பாரதியாருக்கு வீட்டுச் செல்லப்பெயர்.*
(Sellammal Bharathi, *Bharathiyar Sarittiram*, p. 6).

There is a nice anecdote told about Bharathi's *Lehrjahre*; his father asked him to go and study mathematics and Suppaiya began to sing words, rhyming with (*Kan:akku*) (கணக்கு) (*pin:akku*) (பிணக்கு) (*van:akku*) (வணக்கு) (*man:akku*) (மணக்கு) etc. This little story—and there are some others very similar—shows a little the future poet's intimate relation to language.

There is another story from the poet's childhood, relating to his talents. It is the well-known episode about a Tamil pandit who had asked the boy to sing a poem on a very special theme: which was done immediately with such ability and perfection that the pandit exclaimed: "Well—they certainly were right to call thee Bharathi". The title of Bharathi (*Tam.* பாரதி *Skt. bharati*), meaning a learned and wise and talentful person, had been conferred upon Suppaiya on some occasion—and under this name the poet then became famous.

His education was irregular. It consisted mainly in reading and memorizing a few great classical authors, especially Kamban, Valluvar and Tayumanavar, and, of course, his father's lessons in mathematics. The work of those three giants of Tamil literature is the most fertile native source of Bharathi's work, especially as regards the form, but, sometimes, also the contents. Kamban's supreme mastery of language, his splendid poetical diction influenced deeply our poet in some passages of his work. In Valluvar's work, Bharathi valued mainly its noble eclecticism, its tolerance and deep ethos. The hymns of Tayumanavar, this late exponent of *bhakti*, and his profound philosophy have influenced to an extent Bharathi's religious ideas and some of his poems in *Vedantappadalkal* and *Thothirappadalkal* as well as most of his songs as regards their form. Says Bharathi himself:

யாமறிந்த புலவரிலே கம்ப னைப்போல், வள்ளுவர்போல்,
இளங்கோவைப் போல் பூமிதனில் யாங்கணுமே பிறந்ததில்லை

Nowhere in the world have we known a poet like Kamban or Valluvan or Ilango.

The poet felt great admiration (cf. some of his essays) for the ancient poetess, Auvaiyar, too. His *Puthia A: thicudi (புதிய ஆத்திசூடி)* is composed in imitation of one of her collections. According to his wife, Srimathi Sellammal, Bharathi began to compose verses in his sixth or seventh year.

Bharathi married in June, 1897, when he was fifteen. He married Sellammal, the daughter of Sellappa Aiyar of Kilakkadaiyam in Tirunelveli district. She was seven at that time. The typical Hindu, Brahman marriage rites were very festive and magnificent, lasting four days. In *Bharathiyar Sarittiram,* Srimati Sellammal quotes Bharathi's verses composed on this particular occasion, verses full of naive emotion and ripe knowledge, sounding like an echo of Krishna-Radha songs :

> ....the body melts in its own heat like wax, yet now, O, you sinner, I shall embrace you and fondle, and if you give me a kiss, I shall worship you for ever.

His wife adds that she—a simple, country-girl of seven as she was—had been trembling with shyness and affection.

According to Bharathi himself, his father was "stubborn" and "obstinate" about his industrialization plans. Sinnachami Aiyar had had very modern designs upon his son : he intended to send him to Europe to get acquainted with economic and industrial problems of the West. But before he was able to carry out his plans, he died, just a year after his son's marriage. His property had been consumed entirely by his unrealized experiments. Bharathi's journey to Europe was naturally out of the question. And with the death of his father, Bharathi's continuous struggle for bare existence began, that incessant economic hardship, pressing the poet's whole life.

Bharathi feels himself lonely and helpless without his father (cf. his poems on p. 14 of Srimati Sellammal's *Sarittiram*). He leaves Ettayapuram for Tirunelveli where

he attends for some time from the first to the fifth class, Hindu College. At the same time, he gets acquainted with some foreign authors, mainly with English and American poets. He had nobody who would support him in his studies ,and yet he wants to learn. His wife lives still at her father's house in Kadaiyam, as the consummation-marriage had not yet taken place. His aunt, Kuppammal, the sister of his father, invited him to come and live with her and her husband in Kasi (Banaras). And Bharathi leaves South India for the first time.

During that time of Bharathi's stay in Banaras, Northern India experiences a stormy political development which centres in Bengal and the Punjab. In 1885, the Indian National Congress has been founded, the first and most important organisation of the Indian national movement, an organisation rooted in the activities of the Indian middle class, of the young, and, objectively progressive, Indian bourgeoisie.

From the British point of view, the Congress is, at first, welcome, as a wall against the danger of revolution, as a safety valve of dangerous feelings and ideas. But soon the Congress itself became a place of vehement inner controversies : on one side there were those who, hesitating and irresolute, got as far as collaborating with imperialism against the danger of a mass-movement ; on the other side, some of the Congress leaders really led the people in its national struggle. Bharathi never supported the compromisers in the Congress. He was following—both in his life and works—the radical movement. It is true that he esteemed highly such men as Gokhale—a typical moderate and a representative of compromise and hesitation—but this was honour offered to some indisputable merits these men had in the first phase of the movement, not to their ideas. Bharathi's own political life, his work as a poet and journalist, prove that he appears as a typical spokesman of young, revolutionary, democratic and progressive Indian bourgeoisie of the period which preceded the First World War.

The old school of moderates in the national movement lived only to see soon the break-down of its hopes, the hopes that the British imperialism would be helpful in the solution of some unquestionably progressive tasks—the fight against the caste-system and the development of education. A strong reaction rises against this old school of moderates which absorbed much Western influence, especially the ideas of parliamentary democracy, the school which grows from the Bengal atmosphere of cultural and religious renaissance. This reaction carried the name of "orthodox nationalists", of "left radicals", of "extremists", and there, in the ideas of this school of thought and action root Bharathi's political ideas.

The leaders of this group were, first of all, Bal Gangadhar Tilak, a Brahman from Maharashtra, Lala Lajpat Rai from the Punjab and the two Bengalis, Bepin Chandra Pal and Aurobinda Ghosh. These men—every one of them represents a great magnificent, unique personality—did not agree fully with each other's ideas. Further development of every one of these men proved their deep differencies. Tilak, a real "Lion" of the movement, adheres to it and remains its head until his death. Lajpat Rai devotes his time to the work in the Aryasamaj ; he is called by R. Rolland as one of the most intelligent and splendid men born in modern India. Bepin Chandra Pal, a wild revolutionary and a passionate speaker, lives until 1931 and writes his *Memories.*[6] Aurobinda Ghosh leaves politics already in 1910 to devote his time, in Puducceri, (Pondicherry) to philosophy and religion for more than forty years. These men were united in those years rather by a common conviction that a compromise with imperialism was impossible, and by a common spirit of courage and enthusiasm than by a special doctrine.

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6. "Among those who came to us were Bepin Chandra Pal, Lajpat Rai and G. K. Gokhale. We met Bepin Pal in one of our sitting rooms. There were only a dozen of us present but he thundered at us as if he was addressing a mass meeting of ten thousand.... Lalaji spoke to us in more reasonable way and I was impressed by his talk" (J. Nehru, *Autobiography*, p.22.)

During the time when Bharathi studied in Banaras the Extremists gained much influence in the national movement, and attracted " large number of newcomers from the middle classes ", especially young men, but " they did not touch the masses " (Nehru, *Autobiography*, p. 31). We know nothing about the political development of Bharathi in Banaras but it is highly probable that he had been absorbed in digesting a mass of new impressions ; he observes, in this ancient bulwark of orthodoxy, the whole absurdity and nastiness of the caste-system, but, at the same time, he drinks deeply from the divine cup of Sanskrit culture ; he learns North Indian languages, Hindi, Urdu and some Bengali ; he is aware now of the fundamental unity of India. Later he shows the way to realize this unity : through the love of Tamilnad to the love of India ; and through the love of India to the love of the whole of mankind.

Bharathi's uncle, Kirushna Sivan who managed some choultries for South Indian pilgrims in Prayag and Gaya, was an orthodox Saivite and a rich man. Thus it was possible for the youth to devote all his time to learning. But he was not content with the kind of education he got in Banaras. " The whole day there was recitation and memorizing of texts . . . When I went to school in the morning, I did not go in the evening ; sometimes I thought I would go in the afternoon, and, therefore, it would be unnecessary to go in the morning—and then I did not go in the afternoon, either. At school, I usually made fun of the teacher, I cracked jokes in verse and prose and I was teasing my neighbour . . . Another time I would steal away from the class-room so that the teacher could not find out. When I came home, I would sit down on the roof of the house and watch the life on the banks of the Ganga " (Va. Ra. *Mahakavi Baratiyar*, 15). Srimati Sellammal tells us in conformity with these lines that the youth spent his time in composing songs, sitting on the banks of the river or in merry wanderings with some companions in a boat. He did not mind his caste in the least and he associated with

the members of all castes and classes, and, by this behaviour and by neglecting his religious and caste-duties, he provoked "a certain indignation of his uncle". (Srimati Sellammal's *Sarittiram,* p. 16). And so he came to feel deep aversion for the traditional system of education (compare his splendid essays on this question) and so he came into contact with the people, with all its classes and social strata, into contact with that colourful, variegated life on the banks of the Ganga; he had opportunity to become acquainted with the vice of prejudice, with the terrible misery, material and spiritual, of the people of India, with the perseverance and toughness and goodness and cheerfulness of that wonderful people.

The revolt of the youngster showed itself one day in a way which was at the same time boyish and courageous, rash and purposeful when we think of that very orthodox and dignified surroundings and of that uncle of his: he got rid of the orthodox tuft of hair, the so-called *sikha* (குடுமி) this awful deed was a violation of caste and an attempt to fight all orthodoxy. His uncle was full of rage. He reproached the boy, he reminded him of his poor dead father and his old, venerable Saivite descent—but in vain. The youth held out. And so he had to take his meals separately and live in exclusion like an outcast.

After some months, naturally, thanks to the kindness of his good aunt, Kuppammal, uncle and nephew became reconciled.

Visuvanada Sivan, the husband of Srimati Sellammal's elder sister, called the attention of the young wife of Bharathi to the fact that he spends his time in Banaras in such activities as could arouse the dissatisfaction of the authorities. It seems that this information came from Bharathi's uncle; V. Sivan warned Sellammal, too, that the young man intended to leave his family and devote all his time to the national struggle. And he did not omit to picture all his "eccentricities", either. Sellammal wrote a

letter to her husband, asking anxiously to explain his doings. Bharathi's answer does not help us to find out the exact details of these happenings. He writes :

> Blessings and greetings to my dearest and most beloved Sellammal. I have got your kind letter. I am doing nothing which you ought to follow with such anxiety.... I shall never go on the wrong path ....

Bharathi's studies in Banaras had finished by a pass in the University Entrance Examination of the Allahabad University—and this was also, his highest official qualification. It was the zamindar of Ettayapuram who came to Banaras on his journey to the Delhi Durbar in 1902 and induced Bharathi to return to South India. Then the consummation-marriage took place in accordance with the customary rites.

The following two years (1902-1904) which Bharathi and his wife spent at the Ettayapuram samasthanam are the period of the first great crisis of the poet's life. From the very beginning of the service at the 'raja's' court Bharathi felt the difference of atmosphere : in North India, a revolution had been set in motion and everything had been ripening towards the great year, 1905. In the very heart of the Indian national movement, a crisis was going on, leading to the split at Surat, in 1906. In Bombay, there was B.G. Tilak and the first organized action of Indian workmen, the strike, as a protest against Tilak's imprisonment ; in the Punjab, there were Lajpat Rai and Ajit Singh ; Bengal was going to explode soon, but in South India, the atmosphere was comparatively peaceful. And Bharathi was living in a place he himself called "a sleepy kingdom ".

The first ten years of our century witness new forms of exploitation in India. Financial capitalism is more ruthless, more open and more greedy ; at the same time, the crisis of Indian agriculture culminates. The dependence of the Indian people on agriculture grows uninterruptedly and unbearably (in 1891 it is 61:1% of all

inhabitants, in 1921 already 73% whose subsistance depends on the soil). The industrial development of India meets with the open resistance of British industrialists (cf. Val. Chirol in *Observer*, April 2, 1922). Whilst this economic and political development was going on in India, the Ettayapuram samasthanam was one of the places where some feudal survivals of the South Indian middle ages were kept and observed. Bharathi's duties consisted chiefly in his work as librarian; he had to take care of the raja's books, to work up some foreign journals, to take part in the discussions and disputations of the pundits—the intention of the raja was to create in Ettayapuram a new "Madurai of learning". Bharathi, however, calls his work "handbinding service" (*கைகட்டி சேவை*).

According to Srimati Sellammal, he felt like a "bird in a cage", he desired very much to take part in public life. He did not want to live "merely on flattery and sycophancy" (*Sarittiram,* p. 27).

There was at least one good quality of the raja—his bounty—which enabled Bharathi to get a lot of books in accordance with his own tastes and wants. His wife tells us that he left sometimes for Madras to do some shopping there and that he came back with heaps of books: side by side with Tamil classics he brought books by English, American and French authors. He liked especially Shelley, Byron and Keats. He was so captured by Shelley that he founded a sort of literary circle which he called 'Shelleyan Guild' in his native place, and there he used to read and explain the verses of this great bard of liberty to his friends. This period of his life is very important indeed: he tries to quench his thirst for knowledge, he spends hours in trying to solve all sorts of problems, religious, social and political, arising from the contact of Indian society with the outer world. He is deeply interested in the question of marriage, in the position of women in India, in the problems of education, sport, caste-system. When he visits Madras, he gets acquainted with the political and cultural life of a big city,

and realizes painfully the contrast between the revolution going on in the whole of Northern India—and the dull drowsiness and sultry atmosphere of his surroundings in Ettayapuram. He longs after the whirlwind of life in a big town. He travels in his native country of southern Tamilnad, visiting Papavinasam, Kalukumalai, Tirukkutralam and other places, thus coming into contact with the Tamil people and its misery—and its strength.

There were several reasons leading to the final parting of the zamindar and Bharathi. The poet calls the zamindar-administration a " sleepish durbar void of any fundamentals of justice ". The relations between the two men were not free from discords and indignation.

The poet's clear and sensitive mind had to bear patiently the raja's " babble and tittle-tattle " about love and erotics ; he had to witness the zamindar's excursions into aesthetics, his cruelty and impatience with the servants and the " low ", his bountiful debauchery—all those features of Oriental *Verfallsdespotismus* wearied and provoked Bharathi unbearably. And so, at last, the poet left Ettayapuram for ever. This was in 1904. The time of youth was over.

A Brief Survey of the Tamil Press

SM. L. LAKSHMANAN CHETTIAR, B.A.

The inception of the modern press in Tamil dates back to about 1830 when some Christian missionaries came out with a monthly journal from Tranquebar.

THE PIONEER.

The daily newspapers in Tamil—as in the other Indian languages—were an off-shoot of the rise of Indian nationalism. The first Tamil daily—the *Swadesamitran*—was founded by Mr. G. Subramania Iyer, in the last quarter of the 19th century. It was remarkable for its vivid reporting and outspoken leaders, during the freedom struggle. A conservative paper by present-day standards, it has maintained a uniform standard. The late poet Subramanya Barathi was associated with this paper for several years.

Begun as a half-anna paper, the now widely-read *Dinamani* is generaly regarded as the mouthpiece of the Congress (now ruling) party. It has always been on the winning side politically. It has built up a reputation thanks to the improvement in its services and its enterprising editors. As the editor of *Dinamani* and other dailies, Mr. T. S. Chockalingam dominated Tamil journalism for two decades. His facile pen had colour, charm and distinct individuality.

Dinamani now exchanges news over leased wires with newspapers in different cities, thanks to its link-ups. It has introduced comic strips and curtailed verbatim reports. The following extract from an issue of *Dinamani* will give the reader an idea of the style employed in its leading articles ;

ஓயாத தொல்லை

தினமணி 3–3–1955

இலங்கை-இந்தியா உடன்பாட்டினால், இலங்கையிலுள்ள இந்திய வம்சா வழியினர் பிரச்னை லகுவாவதற்குப் பதிலாக நாளுக்கு நாள் அதிக சிக்கலாகி வருகிறது. இதை உணர்ந்து ராஜ்ய சபையில் பல மெம்பர்கள் கேள்வி கேட்டிருப்பது நல்ல அறிகுறி. இந்தியா சர்க்கார் ஒரு அசட்டு நிம்மதியில் ஆழ்ந்து விடாமல் உஷார்ப்படுத்துவதற்கு இத்தகைய அக்கறை அவசியம். நேருஜி அளித்த பதில், கஷ்டப்படும் இலங்கை இந்தியர்களுக்கு திருப்தி யளிக்காது. டில்லி ஒப்பந்தத்தை ஒரு சாக்காகக் காட்டி, புதிய, புதிய வில்லங்கங்களையும் தடைகளையும் தொந்திரவுகளையும் இலங்கை சர்க்கார் சிருஷ்டித்து வருகிறார்கள். அவர்கள் சொல்வது ஒன்று, செய்வது ஒன்றாகி விட்டது. வோட்டுப் பதிவு, உரிமை கடமைகள், பிழைப்பு, முதலியவைபற்றி நடைமுறை உள்ளிட்ட திட்டவட்டமான உடன்படிக்கையை செய்து கொள்ளாததன் விளைவுதான் இன்றைய குழப்பமெல்லாம்.

SCRIPT REFORM.

The *Viduthalai* established with the object of furthering the interests of the Tamils has had a stormy career. In the twenties, it became a power under Justice Party rule. Its founder, Mr. E. V. Ramasamy Naicker, is the pioneer of script-reform. Script, like society, changes with the times. Tamil script—which consists of a huge alphabet of nearly 250 letters—can be cut down to 44. The *Viduthalai* has always published *(லை)* as *(லை)* The *Swadesamitran* followed this up and came out a few years ago with a few columns of matter in the new script.

Founded by an ardent lover of the Tamil language, Mr. Karumuthu Thiyagarajan, the *Tamilnadu* of Madurai is the latest entrant to the field of daily journalism. It maintains a high literary standard. The paper is bound to serve the cause of the Tamil language and the Tamil people in an increasing measure. The extract given below is from a leading article in this paper :

திரைப்படப் பாடல்கள்

தமிழ் நாடு 27-2-1955

இந்தியப் படத் தயாரிப்பாளர்களுடன் முன்னர் செய்து கொண்ட ஒப்பந்தத்தைப் புதுப்பித்து, அப்படத் தயாரிப்பாளர்களின் படங்களிலுள்ள பாடல்களை அனைத்திந்திய வானொலி வாயிலாக மீண்டும் ஒலிபரப்ப மத்திய அரசாங்கம் முடிவு செய்திருப்பது வரவேற்கத்தக்கது. டாக்டர் பி. வி. கேசுகர் மத்திய அமைச்சரவையில் இடம் பெற்றதிலிருந்து, அனைத்திந்திய வானொலியில் திரைப்படப் பாடல்களை ஒலி பரப்புவது பற்றிய அரசாங்கக் கொள்கை மாறுதலடையத் தொடங்கிற்று. "திரைப்பட இசை போன்ற எளிய இசையால் மக்களுக்குப் பயனில்லை. எனவே கர்நாடக இசைக்கே முதலிடம் தரவேண்டும். திரைப்பட இசையை எவ்வளவுக்கு எவ்வளவு புறக்கணிக்க முடியுமோ அவ்வளவுக்கவ்வளவு செய்தால் நல்லது" என்ற கருத்தைக்கொண்ட டாக்டர் கேசுகர் தமது கருத்துக்களைச் சிறிது சிறிதாக நடைமுறையில் புகுத்தத் தொடங்கினர். இதன் விளைவாக அனைத்திந்திய வானொலியில் ஒலிபரப்பப்படும் திரைப்படப் பாடல்களின் எண்ணிக்கை நாளடைவில் குறைந்து வரலாயிற்று. அரசாங்கம் அத்துடன் நின்றிருந்தால் நன்றாயிருந்திருக்கும். ஆனால் திரைப்படப் பாடல்களை ஒலிபரப்புவது அந்தந்தப் படங்களுக்கு விளம்பரம் தருவது போலாகும் என்று கூறி, அதனால், அப்பாடல்களைப் பயன்படுத்துவதற்குரிய கட்டணம் கொடுக்கப்படுவதை நிறுத்திவிடப் போவதாக அரசாங்கம் அறிவித்தது. இதன் விளைவாக, அரசாங்கத்திற்கும், திரைப்பட உரிமையாளர்களுக்கும் இடையே இருந்துவந்த ஒப்பந்தம் முறிந்தது. அதன் பின்னர், அனைத்திந்திய வானொலி அன்பர்களுக்கு ஏமாற்றமே காத்திருந்தது. எனவே, அவர்களிற் பெரும்பாலோர் நல்ல திரைப்படப் பாடல்களை அடிக்கடி ஒலி பரப்புகின்ற இலங்கை வானொலி போன்றவற்றையே நாடலாயினர்.

INFANT MORTALITY.

Due to financial limitations, lack of managerial ability and other disabilities, dailies which came into existence one after another made a fade-out as fast as they appeared. Of

these, *Tamilnadu* (of Dr. Varadarajalu Naidu), *Lokopakari, Dinasari, Maalaimani* etc., deserve mention. *Navasakthi* and *Desabakthan*—both shortlived—exerted an influence unsurpassed by any of their contemporaries, thanks to the zeal of their distinguished editor, the late Thiru. Vi. Ka. He wrote in chaste Tamil and coined suitable words in Tamil where none existed and he succeeded in making these words familiar to the bulk of the newspaper-reading-public. And this at a time when other papers were using a style like this :

இந்த ரெவொலுயூசனை சக்சஸ்புலாக நடத்தவேணுமென்று இண்டியன் நாசனல் காங்கரஸின் கல்கத்தா செஷனில் சுரந்தரநாத் பானர்ஜி பிரிசிடென்சல் அட்ரசில் சொன்னார்.

Besides *Swadesamitran, Dinamani, Viduthalai* and *Tamilnadu* referred to already, *Bharatadevi, Thanthi, Nam Naadu, Socialist Muslim, Janasakthi,* are all published from Madras. Other Tamil dailies include *Nava India* from Coimbatore, *Thinamalar* from Trivandrum and one from Pondicherry. Tamil dailies published from outside of India are the *Thinakaran* and the *Veerakesari* of Colombo, *Bala Burma* and *Rasika Ranjani* of Rangoon, and *Tamil Nesan, Tamil Murasu, Malaya Nanban, Sevika* and *Muyarchi* from various towns in Malaya. Thus we have in all 21 dailies in Tamil (as against 23 in Malayalam). One Tamil daily has a net sale of 60,000 ; but circulation is no real news use of the number of its readers. It is a common sight in the villages to find one paper shared by nearly a dozen readers.

THE PERIODICAL PRESS.

Before we continue our survey of the Tamil Daily Press, we may take a brief look at the Periodical Press.

A conservative estimate—made by the Bombay Tamil Sangam, which organised an exhibition of Tamil journals in 1949—puts the number of Tamil periodicals in the region of 400.

Dinamani Kadir, a weekly, claimed in July 1950 a record of 130,000 in circulation. This phenomenal growth was due to its bumper size and relative cheapness (2 annas). It has since yielded place to *Kalki.* Kalki now has a circulation larger than that of any other single-edition newspaper publication in India—English or vernacular, daily or weekly. Its late editor, Kalki R. Krishnamurthi, was a fluent writer who successfully exploited his ability to explain difficult and often complicated political problems in simple terms. Reading his articles was a political education to the masses. Another popular weekly, the *Ananda Vikatan* is designed to entertain rather than to inform; it publishes light writing of human angle stories. Most weeklies and monthlies carry short stories, modern fiction and serial novel. The others—the attractively printed *Vindhya* of Bombay, the *Kumarimalar, Sakthi, Amudasurabi* and *Ponni* all of Madras, to mention a few--are quality journals catering to a wide variety of interests. *Kalaikathir* of Coimbatore is a high-class journal devoted mainly to articles of scientific interest and the enthusiasm of its sponsors deserves all praise. Though we do not have any children's daily like the one published by the Mainichi newspapers in Japan, some good children's periodicals like the *Poonjolai* have recently come out and hold good promise for the future. *Nalvali* is a health magazine published by the Oriental Watchman group from Poona. A few literary journals also exist; some digest papers have also come out. Film magazines are legion. Otherwise, there are no trade papers. The technical press is equally conspicuous by its absence. While the need for specialised periodicals exists, their prospects are none too bright. If they are to avoid early death, such papers must be aided by public trusts, foundations, libraries and governmental organisations. Subscribers again will be mostly institutional and not individual.

LOCAL EDITIONS.

To get back to our survey of the daily Press, Mr. Adityan of *Thanthi* made a landmark in South Indian

journalism by bringing out a daily paper from a mofussil centre. *Dinamani* also has come out with a Madurai edition. Reference has already been made to *Tamilnadu* of Madurai and *Nava India* of Coimbatore and other papers. There is a large scope for such dailies, provided they do not become carbon copies of the Madras issues. More local coverage is required. A good local paper keeps the municipality, the Magistrates, the police and the hospitals upto the mark and on their toes, and tells everybody what is going on. In a democracy, news concerning the common man is the staple, not the news relating to the elite or the high-brow.

Some of the handicaps of publishing dailies from places like Madurai and Coimbatore, which are far-removed from the sea-ports, may be enumerated here. The cost of printing is high in the smaller cities. On account of railway freight, the cost of newsprint is higher in the interior cities. Even a small increase in the price of newsprint—say half-an-anna per pound—may convert the profit into a loss. When a lino-type machine goes out of order, it cannot be set right immediately in the smaller towns like Madurai, Pondicherry or Trichy. A technician has to be sent for from Madras. Again, process-engraving and block-making are at a primitive stage of development in the mofussil cities. In the face of such heavy odds, the progress made by dailies in interior cities may be considered as satisfactory.

NEWS CONTENT.

About 50% of the news space of Tamil dailies is foreign. The Tamil dailies do not attempt any objective interpretation in the news pages themselves by the provision of relevant background material and feature articles.

Even for all India and provincial news, the Tamil Press depends on official handouts, news supplied by P.T.I. and other news agencies and syndicates. These are rarely supplemented by exclusive sources. As a result, the reports

are stale and stereo-typed and make dull reading. If the Tamil Press is to survive, they must aim at some local colour and individuality.

As we have already stated, Tamil dailies are by-products of politics and so the bill of fare provided by them relates almost exclusively to political affairs. A shift in news content is apparent recently ; we hope it is a pointer to future trends.

75% of the news is received in the English language ; teleprinter and telegraph messages are conveyed in English ; in a few Tamil dailies, even the leading article is translated from English. Hence translation is the chief pre-occupation of the Tamil Press. Unfortunately transliteration is too frequently resorted to in place of translation. As a result, only people with some knowledge of English are able to follow the Tamil Press intelligently.

No doubt journalists have to produce translations in conditions of hurry and strain. And translations are done by different people, with the result there is no uniformity in the renderings of the translators. "In the first place, it is not merely a knowledge of English that is required of the translator but he should also be a good scholar of the subject which is being translated. . . . The spirit of the subject-matter has to be absorbed by the translator . . . . With the rapidly developing modern literature on technical and scientific subjects, the translator must keep pace with the requirements of modern knowledge."*

Book-reviews are a regular feature in the Tamil dailies ; but the books for review are, almost as a rule, allowed to pile up for several weeks with a hasty distribution at the end. The bulk of the reviewing is done by the staff of the newspapers concerned. News of forthcoming books rarely appear and this is all the more deplorable as there are no publishers' publicity sheets, book trade press etc., in Tamil.

* Sir A. Ramasamy Mudaliar, in an address to the Secondary School Teachers' Association, Mayuram, on 31st March 1953.

EDITORIAL STAFF.

The editorial staff of the Tamil Press are English educated University products and their mental equipment is high. But, generally speaking, their Tamil education is rather poor. It is essential that editors and publishers of Tamil newspapers should be well-versed in the Tamil language and its literature. The editorial staff should also be in a position to differentiate good Tamil from bad, honest prose from the slipshod, the vulgar and the affected. It is time they realised the need to acquire a wide vocabulary. Words are the tools of their trade; the more words they know and can use correctly and effectively, the better journalists they will be.

Frank Gandlin in his *Teach Yourself Journalism* (English University Press Publication) observes:

> The equipment that the sub-editor must bring to his task includes first and foremost, a complete command of correct English—spelling, punctuation, grammar, sentence-construction, and current idiom. He must command too, a fluent, succinct and forceful style of his own, for he is far from being the butcher of other men's writing that some reporters would have one believe.

Obviously, our Press barons believe that the English qualifications insisted upon by the English papers do not apply to the Tamil language and the Tamil papers! Otherwise, how are we to account for the slipshod style used by them? Grammatical mistakes are the rule, rather than the exception.

Another defect is that the editorial staff is manned by people of homegeneous political views. Modern canons of journalism insist that persons with a wide variety of views should be on the editorial staff to reflect diverse opinions.

It is said of the *Times* of London that the Letters to the Editor column is the most-read part of it. Unfortunately, it is just the other way about with regard to the Tamil Press, for the Cream of Tamil society goes in for the

English-language Press. Very few Tamil newspaper-readers care to write such letters. Perhaps, the Tamil Press can stimulate readers' interest by awarding small prizes for the best letters on different subjects.

Special disabilities of the Tamil Press

The technical equipment of the Tamil Press is rather poor. We know of no Tamil paper using the latest vertical type Rotary Press and multi-colour printer. Nor has any effort been made to provide a course of journalism in Tamil. A beginning could be made by holding a series of seminars.

Very few papers have an up to date reference library. Index Departments, again, are rare.

Mofussil correspondents are very few and most of them untrained. Lack of sufficient office-space, bad lighting, paucity of Tamil typewriters, poor filing system—these are common to most dailies. Telephones are few and consequently, access to news is limited. Competent proof-readers and re-write men are not generally found.

In sending invitations in connection with Press conferences, in allotting and arranging seats at various functions, in constituting committees and Press Commissions, and in the appointment of journalists to Government jobs, the journalists of the Tamil Press have not always received due recognition. Government hand-outs, again, are either in English or in Hindi. The Tamil Press suffers equally in regard to revenue from advertisement, as advertisers usually prefer the English Press.

Need to evolve a standard style

Most of the dailies use a simple style but a highly Sanskritised language. There is little attempt to aim at correct Tamil usage. On the other hand, a few literary journals use long and involved sentences ; their qualifying clauses clog and circumlocutions weaken the style. Parenthesis and cumbersome inversions are difficult to read

and more difficult to follow. A standard style suited to journalism has to be evolved. This may be on the pattern of the Italian Press which adopts a kind of half-literary, half-personal style.

A STYLE BOOK* is unknown to the Tamil Press. In the absence of a Style Book, many kinds of errors creep into the dailies, which is regrettable. Hundreds of English and Hindi words are "transplanted" in the Tamil papers, although of course in Tamil characters. A Style Book would discourage such tendencies. It could give instructions to ensure uniformity in spelling, usage etc. It is not uncommon now to find different expressions in one and the same page of some dailies : *e.g.*

கனடா, கானடா
ஐயர், அய்யர்
7-ம் நாள், 7-ஆம் நாள்
ரங்கூன், ரெங்கோன்
நாகரிகம், நாகரீகம்
கொழும்பில், கொழும்புவில்
தனுசுகோடி, தனுஷ்கோடி
நாயுடு, நாயடு

LITERACY DRIVE.

In some South American States, where literacy was poor, prominent newspapers published simple lessons gradually working them up to a complete course lasting four to five months. At the end of the course, they offered readers free gifts of primers. This resulted in the circulation of those papers mounting up considerably. The Tamil newspapers also may follow this example and help eradication of illiteracy and incidentally help themselves.

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* STYLE BOOK gives Rules of Composition for the use of editors, copy-holders, operators, and proof-readers. Such books are not for sale, though copies usually may be obtained by persons interested.

CONCLUSION.

To sum up, in circulation and technique of production the Tamil Press, like the Bengali, is far ahead of Hindi and other Indian-language papers. In the last twenty years, the Tamil Press has made big strides. Its contribution to the success of the movement for political freedom is impressive. There is however great scope for improvement and expansion. With increasing literacy, higher standards of life and the impending change over of the State language from English to Tamil, the Tamil Press has bright days ahead. The pioneering spirit which has carried it so far will ensure it a prosperous future.

Some Contacts and Affinities between the Egypto-Minoan and the Indo-(Dravido) Sumerian Culture

H. S. DAVID, B.A. HONS., PH.D. (LOND.)

The area of ancient culture extended from Crete and Libya in the West to Sumer and India in the East: this area was inhabited by the brownish, short, dolichocephalic race, later called "Mediterranean". Fertile and cultivated in the third and fourth millennia before Christ, this essentially ONE area has been slowly, though steadily, split up into separate regions by the progressive desiccation of the whole region, especially of Arabia. Sir Arthur Evans, in his monumental work: *The Palace of Minos at Knossos,* (Vol. II, pp. 72, 462 to 463), shows how the rich oil-producing district between Visala and Kani Kastelli in Central Crete has now a meagre olive growth, and how the flora and the now dried up Middle Minoan Conduit of Mavrokolybo are unmistakable evidences of greater rainfall than now, in Minoan times. This progressive desiccation of Arabia, like that taking place at the same time in Central Asia, has been advanced as an explanation of that increased nomadism of the Arabs which resulted in the historic and remarkable expansion of Islam in the first century of the Hegira. All over this region, then, from Crete to India the operation of parallel phenomena is noticeable, and the Sacred City appears at the dawn of history as the essential organ of the higher civilisation.

In Egypt, however, the Sacred City, even Heliopolis, is soon over-shadowed by the more Sacred Crown, endowed with superhuman majesty and invoked in the Pyramid texts as a living divinity. As the king's name was ineffable, like that of Jahveh, the God of Israel, among the Jews, the Egyptian king was described by some such circumlocution such as He of the Great House: Per-Aha, which we pro-

nounce Pharaoh. Now, this *Aha* occurs as palace sign, in both Egyptian and Minoan hieroglyphics. (Cf. Evans : op. cit. Vol. I pages 357 to 358). The Dravidian word *Aha,* from the root Ahk—to draw in, to contract, means the house or by metonymy the person in the house, hence "I". Cf. Tamil and Malayalam: *akam,* Sinhalese *aga,* Sanskrit *aham,* Latin *ego,* Greek *egon,* and Sumerian *egu.* The Egyptian hieroglyphic for *aha* is the picture of a palace.

Per is, of course, *per* or *periya* the great (in Tamil). Hence there is an unmistakable affinity between the Egyptian title and the two Dravidian words, of which it is presumably composed. That such titles are by no means out of date is borne out by the epithet "*La sublime Porte*" given to the Ottoman Sultan. I am aware that certain Egyptologists read *per* as place or house or palace, and *aha* as equivalent to 'great'.

In the same work of Sir Arthur Evans, (Vol. I. Fig. 207 c.2), there is a terrible female face with two hieroglyphic signs above it, one a bent leg and the other a dart or javelin. An obvious explanation that struck me was that the bent leg symbolised *Kal* (=leg) and the dart=i, in Tamil. Hence *Kali,* the cruel goddess of the Dravidians, Aryanized into *Durga,* was intimately connected with the Minoan Mother Goddess, probably in her chthonic aspect. There is nothing surprising in this, for according to Dawson's *The Age of the Gods* (pages 104 to 105), the worship of the Mother Goddess as *Kali* or *Uma* or *Amma* is not confined to India alone. At Nippur was discovered an image of the Babylonian Mother Goddess, dated 2700 B.C. and another in the extremely ancient Sumerian temple of Ishtar at Assur. Probably the Anatolian goddess *Ma* is the same, especially as the affinities of Crete in neolithic times were closest with the Anatolian mainland, as is evidenced by the community of place and personal names and by the dominant proto-Armenoids in Minoan Crete. Further, "the paphian Aphrodite and her Syrian sisters, such as the Astarte of Byblos, show a strong religious affinity with the Minoan goddess. Not only is she too herself associated

with obelisks and pillars, but there are traces of a youthful male consort with a similar bactylic equivalent". (Evans: (op. cit. Vol. II, p. 843).

The Minoan hieroglyphic signs 'ankh' and 'kenb' are highly suggestive. *Ankh,* Evans makes out from Egyptian analogy as girdle. I suggest that it is derived from the nasalised ahk=to draw in, to contract. Hence Tamil *anki* denotes the close-fitting jacket. Similarly, *kenb*=angle in Minoan, has affinities with the Tamil *kent*=bend the knee at an angle, *konal*=angle. *Elunda,* a mountain in East Crete whence the Greeks derived their "Olumpos", from *elumpa*=rise, can itself be derived from *elunta*=risen. *Hali*carnessos and Carnesso*polis* are the same name, accordin Evans: (op. cit. Vol. I, p. 10). Now, Polis is itself derived from *palli,* as *e.g.,* Trichina-palli: and the Kanarese equivalent is *halli.* This alternation may be due to a soundshift in Greek or "pre-Greek" from p to h, like the same soundshift in Greek or "pre-Greek" from p to h, like the same sound-shift in Kanarese.

Sir John Marshall's *Mohenjo Daro and the Indus Valley Civilization* shows numerous svastikas inscribed on the sealings of the ancient Indian culture. According to Rev. Fr. Heras: *India, the Empire of the Svastika,* page 2: "Thousands of years before the Aryas invaded India, the inhabitants of Mohenjo Daro (Nandur), belonging to the Dravidian race, used some small amulets with an inscribed svastika. Besides the svastika is also found in their inscriptions. No doubt remains at present about the origin of the Svastika. It is a Dravidian symbol which was adopted by the Aryas, as so many other institutions, when they entered India". It read *nalam*=prosperity, itself derived from *nal*=four, reminiscent of the four component arms of the crux gammata. The inscription at Harappa, Neg. 3858, No. 3 has five svastikas in this wise *ainalam,* meaning 'five prosperities', i.e. every kind of prosperity. "When the Svastika, following the path of migration from East to West accompanied the Dramilas of Proto-India to Crete,

Greece, Etruria, Iberia and other countries, it kept the meaning of prosperity of the Mohenjo Daro and Ceylon inscriptions" (Cf. Codrington, *Ceylon Coins and Currency,* Nos. 7, 8, 9). And sure enough, "the fylfot or svastika occurs as a Minoan sacred symbol, probably astral or solar" (Evans: Op. cit., Vol. I, pages 357 to 358, 515 and Figs. 134 e, 375, 475). The astral or solar origin of the svastika is heavily discounted by Fr. Heras, who shows that its origin lay in the peculiar aptitude for defence conferred on towns by building them on the *nalam* plan. In Vol. II p. 685, Evans unconsciously agrees with Fr. Heras: "A winding entrance, such as was demanded for defence reasons in the case of primitive Acropolis sites, like that of Tiryns or Knossos" squares very well with the idea elaborated by Heras: Op. cit. pp. 3 and 4. The Meander patterns of E.M. III seem to be lateral evolutions of the svastika symbol (Cf. Evans op. cit. Vol. I. Fig. 134 e) and have points of affinity with such-like Proto-Indian patterns, no less than with Egyptian and Sumerian models.

"A still more striking illustration of the remote derivation of ornamental objects of Mediterranean usage in Neolithic times is seen in the occurrence among the Stone Age deposits in a Ligurian cave of the mother-of-pearl shell, whose nearest habitat is at present the Persian Gulf" (Evans: op. cit. Vol. I. pages 53 and 54). The meeting of East and West, despite Kipling, is further witnessed by the evident traces of silphium, an umbelliferous plant, now extinct in Europe, in *Minoan Crete.* It is akin to the Nartex of North Kashmir. "The possibility suggests itself that the plant may have been actually introduced into Crete and cultivated there in Minoan days" (Cf. Evans: op. cit. Vol. I p. 285). If this be so, it is quite probable that it was introduced directly or indirectly from the Indus Valley Culture Region of Kashmir.

There may be nothing, as Evans suggests, in Chaldaean art to compare with the ivory carvings of the early Nilotic race; but there is a good deal in contemporary and presum-

ably ancient carvings in ivory of Indians, especially of the Malabar Dravidians. The 'Libyan Sheath', so amply illustrated by A. P. Evans in Vol. II op. cit. Supplementary Plates, highly suggests the Dravidian kodukku, or amplified loin cloth. "The Minoan 'fixed rudder' is seen at Madras (and all over Dravidian India) as an integral part of the log rafts or Catumarans, used for communication between the shore and vessels out at sea. The prow of these, like that of the Minoan vessels, is slightly raised as a protection against the surf". (Evans: op. cit. Vol. I p. 240). Another point of useful comparison is the Minoan and Mohenjo-Darian delight in hydraulic devices. The *early* Minoans, like the Sumerians and the inhabitants of Minur (Prabhaspatan) in Kathiawar, built their walls and houses of redbaked bricks, even when they had an abundance of stones round about them. Cf. Heras: "*The Origin of the Round Proto-Indian Seals discovered in Sumer*". p. 6. Furthermore, according to the curious tradition preserved by Diodorus, who drew from Eteo-cretan sources, the ancient Cretans had made use of palm-leaves for writing, a characteristic of Dravidian culture in Ceylon, borne into Crete probably by the Panis, whose badge, the date-palm, the badge of the phoenicians, appears frequently in Minoan vases and inscriptions.

Hitherto we have dealt with the more difficult part of our task; namely, to establish the connexions between the Egyppto-Minoan and the Indian Cultures. Now we pass on to the easier duty with regard to the contacts between the Sumerian and Egypto-Minoan civilizations. "The Neolithic clay figures of Knossos are seen to have collateral relationships, far to the East of the Aegean, in Anatolia, Syria, Cyprus, Mesopotamia, Elam. At the same time the indications thus supplied of conformity in custom and belief entirely coincide with the linguistic evidence, which brings what seems to have been the predominant element in the aboriginal population of Crete into near relationship with the Carians and their kin". It may be noticed, *en passant*, that the Carians according to Herodotus are kin with the

Termiloi, whom Fr. Heras identifies with the Dramilas. Cf. Heras : *India, the empire of the Svastika,* page 5. " The fantastic semi-human types from which the Minotaur sprang themselves suggest the monstrous creations that attach themselves to the legends of Gilgamesh and Ea-bani. So, too, the two-headed composite animals (in Minoan Crete) might be taken to be derivative modifications of the crossed bulls and lions seen up-reared on the Chaldaean cylinders ". These sentences are quotations from Evans : op. cit. Vol. I, pages 53-54, 69. The Bull *Rhyton* found in Crete from M.M.I. a. is clearly of Sumerian origin, as is evident to anyone comparing Figures 156 and 157, the one of steatite from Erech, the other its Minoan derivative. Then again the Minoans were quite skilled at inlaying. But old Chaldaea is the true original home of the art of inlaying. The Mesopotamian lands. owing to the handy supplies of bitumen, had been the original home of the art of inlays in faience and white shell in remote Sumerian times. " From this Mesopotamian field the art was taken over by the late pre-dynastic craftsmen of the Nile Valley. Minoan Crete drew its inspiration not only from this Nilotic source but also from the Eastern homelands of the art ". The primitive bull *Rhytons* of Erech may themselves be safely ascribed to about 2800 B.C. Two Babylonian cylinders were found at Platanos and at Candia in Crete. Both of them are of the same style, dating from the first Babylonian dynasty, that of Hammurabi, called Amraphel, King of Sennaar, in Genesis XIV. The oriental or Sumerian use of the clay tablets for documentary records goes back to the M.M.I.a. period, when specimens of these Babylonian cylinder seals found their way to Crete.

From M.M.I. the traces of Cretan direct relations with the Easternmost Mediterranean coast, including Sumer, became more and more evident. The occurrence of Babylonian cylinders of Hammurabi's time, the imitation of inlaid stone *rhytons* in the form of whole bulls—of remote Sumerian descent, the use of clay tablets as a vehicle for writing, and characteristic features in the structure of the

palaces themselves—these are only a few leading indications of this new current of oriental influence. Like the Cup-bearer, the youths in the Processional Frescoes wear silver armlets and anklets: the latter are also well-marked on the feet of the Minoan godedss. Anklets on Egyptian monuments are associated with Asiatics from a very early period as a sign of dignity.

"The meander patterns of E.M. III. and of Egyptian Sixth to Eighth Dynasties seem to have been due to an element of the population in the Delta or its borders that had maintained many of the traditions of the prehistoric inhabitants of the Nile Valley. This old Nilotic factor is very important in early Cretan culture. Something of the inborn artistic spirit of the old Nilotic people may have been physically infused into the indigenous Cretan population. This early Nilotic culture is, however, closely connected with the Sumerian. Cf. Evans: Vol. II, p. 26 and Suppl. Pl. XII e, for the vessel with straight hull, abruptly rising prow and stern, mast and square sail. At Naquada itself there is a remarkable correspondence between the original structure of the royal tomb there and the typical plans of Chaldean and Assyrian monuments. The early Egyptian stone maces evidence the same Sumerian relationship. The style and even the minutest features of the bulls are early Chaldean. The Ser sheep with their wavy horns on another palette might have been taken over from Sumerian shell panels or the votive tablets from Nippur. But the crowning proof of this influence has now been supplied by the ivory handle of a symmetrically chipped flint knife from Jebel-el-'Arak, on which, side by side with indigenous representations of men wearing the *Lybian sheath,* the hero Gilgames himself appears in Sumerian guise, dompting two lions in the usual opposed attitudes". Cf. Evans: *op. cit.* Vol. II, Supplementary Plate XII. b.

The Probable Origin of Chola Architecture

M. AROKIASWAMI, M.A., PH.D.

Art and architecture have a history of their own which, if discovered, should give us greater interest in our past. Contrasting the Indian conditions with what obtains in the West, Mr. James Fergusson states "We become familiar in the nursery with the names of the heroes of Greek and Roman history. In every school their history and arts are taught, memorials of their greatness meet us at every turn through life, and their thoughts and aspirations become, as it were, part of ourselves . . . . How different is the state of feeling, when from this familiar home we turn to such a country as India!"[1] We are unable to appreciate as yet in full measure the greatness of our art and architectural style, because we have not yet learnt fully the history of those men and dynasties who were responsible for bringing them into being.

Thus the great art of the Cholas so familiar to all students of Indian History has not so far been explained from a historical standpoint. It is a historical fact that the knowledge of using stone for building purposes did not exist in India earlier than the third century B.C., the period of the great Emperor Asoka, and it is in the stone railings at Barhut that the structural art is first found. In South India it is even much later and not till the period of Mahendravarman Pallava is any use apparently made of stone for the building of temples. Small wonder, therefore, if this king, justly styled here as 'Vichitrachitta' exclaims in wonder at his having built "a temple for Brahma, Isvara and Vishnu without the use of bricks, tim[illegible] metals and mortar."[2]

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[1] Fergusson. *Indian and Eastern Architecture,* Vol. 1, p. 3.
[2] *Mandagapattu Inscription;* E I, XVII, p. 14.

The art of stone structure when it appears in South India appears in the form of caves and all the early Pallava constructions in South India are in the form of caves. Here is an evident sign to show that the use of stone for purposes of construction has come down to us through the Buddhist and Jain media, through ascetics who were fond of establishing their dwelling in caves either natural or hewn out of solid rocks. The numerous so-called Pancha Pandava padukkai (lit., the bed of the five Pandava brothers) found in South India in places like A:naimalai, Mettupatti, Virasekamanai and Pallavaram, near Madras, are really the cave-dwellings of Buddhist and Jain monks of bygone days beginning from at least the period of Asoka. Later these very caves seem to have been converted into Hindu temples. Thus the monolithic cave at Namakkal forms the central shrine of the local Ranganatha temple.

There is no doubt that the Pallavas were the first to be influenced by these pioneers of temple architecture. The Tirumurthi cave at Mamallapuram (Mahabalipuram) gives evidence of this and the fact that most of the aforesaid caves bear inscriptions in Pallava-Grantha characters confirms this belief. An inscription[3] from Olakkur (S. Arcot Dt.) dated in the IX century A.D. gives unmistakable indication of both the reality and the vitality of this northern influence. since it speaks of the Pallava King Nandivarman having cut out of rock on the hill of Panchapandavamalai near Arcot the image of a Jain yakshi.

A word on the nature of this influence is here necessary. Almost all the fine specimens of cave architecture in India are either Buddhist or Jain. The world-famous Ajanta caves are Buddhist and the age of their structure ranges over full 800 years—from the II century B.C. to the VI or VII century A.D.—while the fame of Ellora depends much on the Jain structures to be found there. In South

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[3] *ARE.*, 1894-95, p. 4. The inspcription referred to is 356 of 1909.

India itself excellent specimens of Buddhist and Jain architecture are to be found mainly in places like Kancheepuram and Pudukottai where the architectural remains show splendid workmanship from earliest times by the Buddhists and the Jains.

The Buddhistic and Jain traditions seem to have been first inherited and transformed into the art of temple structure by the Guptas in the IV century A.D.; and in the South that tradition has been made to flourish by the Pallavas beginning from the VI century A.D. The Pallava tradition passed on to the Cholas with further embellishments. It is not easy to discover the way of or even assign a reason for this development in India first heralded by the imperial Guptas. From what we do know the Gupta age seems to have been rendered artistic mainly by the work of architecturally-minded feudatories of these kings, of whom the Vakatakas of Berar must be considered as most important. The Vakatakas themselves seem to have been inspired by their own feudatories like Vyagrhadeva who ruled from Kuthara where a small but famous temple for Parvati was erected roughly in the first half of the IV century A.D. Cunningham, writing in the Archaeological Survey Report for 1885, has the following remarkable statement to make on this temple : " The temple of Parvati is one of the most curious and interesting shrines that I have seen. It is curious from the conventional imitations of rock work on all the outer faces of its walls. It is especially interesting as it seems to preserve the old fashion of temples cut in the rock."[4] The Buddhist influence of Ajanta was certainly there in the architectural effort of the Gupta and the Vakataka and no less than three inscriptions of the Vakatakas are to be found in the caves of this place.[5] From Vakatakas the art seems to have passed on to the Vishnugundins of the Doab region in the Andhra country, which was definitely conquered by Harisena Vakataka, c.500 A.D.,

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4 *ASR.*, Vol. XXI, pp. 95-98.
5 Kielhorn's *List*, Nos. 622-624.

when a Vakataka princess, possibly a daughter of Harisena himself, seems to have been given in marriage to the king of the Vishnugundins.[6] The Pallavas would appear to have taken an interest in architecture from their connection with the Vishnugundins, to whom they were related by bonds of marriage. Dr. Jouveau-Dubreuil in fact goes so far as to call Mahendravarman a grandson of a Vishnugundin king, probably the same Vikramendravarman, son of the Vakataka-Vishnugundin alliance.[7]

Dr. Jouveau-Dubreuil assigns a great role to the Telugu country in the evolution of the temple art in South India. "If we remember", he writes, "that in the Siyamangalam cave there is the image of a lion resembling the one found in the seal of the Chikkula plates, that the Undavalli sculptures resemble those of the Pallava caves, that Undavalli stands on the banks of the Krishna, where the Vishnugundins had reigned and that the inscriptions of Mahendravarman I at Trichinopoly and at Pallavaram contain Telugu epithets, we shall be struck with these coincidences".[8] Thus we find the first temples in the Tamil country—those owing their origin to Mahendravarman I—as pure rock-cut ones as those of Singavaram, Mandagapattu, Tirukalukunram and Mamandur and the first temples in which stones are placed one upon the other are those of Narasimhavarman II (700-710 A.D.) almost a century later and these are the Panamalai temple, Kailasanatha temple of Kancheepuram and the Shore temple of Mamallapuram.

In his book *Archeologie du Sud de l'Inde* the same writer divides the development of South Indian architecture into five periods beginning from 600 A.D. to the present day. Though the chronological limitation of exactly 250 years between the first four stages may not be correct, the periods here enunciated do give us a rough idea of the whole

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6 *EI.*, IV., 195.

7 Dubreuil; *Pallava Antiquities*, II, 35.

8 *Op., cit., Loc., cit.*

development. According to him, the passage from the Pallava to the Chola style of architecture began round about the year A.D. 850 and persisted in developing till A.D. 1100. The temples of Ladapuram, Alambakkam and Brahmadesam as well as those of Malayadipatti (Pudukottai) and Nartamalai in the same region belong roughly to the same period, the period of the Pallava Kings Dantivarman and Nripatunga in the last quarter of the VIII century A.D. All these temples bear on their face such traits of both the Pallava and Chola styles, that it is not easy to decide to which style they really belong. The one great distinguishing feature, however, lies in the angular shape which the corbel takes in Chola days from the round style of the Pallava times. The new Chola temples are all dedicated to Siva in his various names and forms. Thirdly, most of these temples rise in the basin of the Cauvery. The Chola temple-builder seems to pay special attention to the '*nanthi*' or the buull figure and a new panel model which we see for example, at Nartamalai. In general, the vimana now comes in for development. The Rajeswara temple of Tanjore is a magnificient example of all these.

Commenting on the temple at Nartamalai as also on the aforesaid Siva temple of Malayadipatti, Dr. Jouveau-Duvreuil says: "Strictly speaking these monuments are not the works of the Pallavas but of the Muttaraiyars."[9] He would indicate that it was through the channel of the Muttaraiyars, the chieftains of Tanjore from whom Aditya is said to have conquered his new empire, the Cholas got their taste for and knowledge of temple structure. There seems to be much truth in this statement. Some of the inscriptional records in the Alambakkam temple above cited mention the 'Marpidigu-eri', the rock-cut tank at Tiruvellarai (also called 'Marpidigu-perunginaru'), which must certainly refer to some Muttaraiyan chief ruling in these parts in the period anterior to the Cholas since the name 'Marpidigu' is distinctly Muttaraiyan.[10]

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9 Dubreuil; *op., cit.*, II, 16.
10 *ARE.*, 1909, p. 88.

There can be little doubt that it was through the agency of the chieftains that the art of temple-building spread from dynasty to dynasty and from region to region in the north as well as in the south of India. Mention has already been made of the service of the Vakataka feudatory in the growth of the architecture of the Guptas, of the service of Vyagrhadeva of Kuthara in the growth of the Vakataka style, and possibly of the Pallava in the development of the Vishnugundin art. Many feudatories of the Pallavas themselves inspired their masters with new ideas. One classical example is found in the inscription found on two pillars at the entrance to the cave at Vallam, two miles to the east of Chingleput. The inscription records that the cave was hewn by Skandasena, son of Vasantapriyaraja and vassal of Mahendravarman Pallava.[11]

Now, coming to the Cholas reference has already been made to the Muttaraiyan service. But more than these there was a dynasty of chieftains ruling in the modern region of Pudukottai from roughly the middle of the V century to the middle of the VIII century A.D. who had as much connection with the Muttaraiyans as with the Pallavas and the imperial Cholas. I refer to the Irukkuvels of Kodumbalur, a ruling dynasty of chieftains hitherto very little known, who seem to have had a large part in the growth and extensive development of the architecture of the Cholas. The last of them is called Adityavarman, evidently reminding one of the Chola name, Aditya and the first of them (name lost) is called "the vanquisher of the Pandya elephants" evidently in their fight against the rising Pallavas. Their Muttaraiyan connection is well borne out by the very name of one of the Muttaraiyan chieftains called "Ilangovadirayan".[12] An inscription from Tiruvellarai (Trichinopoly District) mentions "Sattan Marpidigu Ilangovelan"—evidently a Muttaraiyan with Irukkuvel connection—as one of the feudatories of Nandivarman of Tellaru fame.[13]

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11 Dubreuil; op., cit., 1, 27.
12 For a detailed discussion see Arokiaswami; *Vellar Basin*, pp. 89 ff.
13 88 of 1910; see also *ARE*, 1910, p. 71.

Certain points of general consideration must be first mentioned in positing this Irukkuvel connection with the art of the Cholas. In the first place it ought to be remembered that the region of the Krishna and the Godavari basins, the land of the Vishnugundin art, the very caves of Ajanta replete with Buddhist monuments and even the region of modern Mysore were within the purview of these Velir chieftains during perhaps centuries before they entered the modern territory of Pudukottai, where they set up their capital at Kodumbalur.[14] Consider then the time of their rise to power in the south, the period, running between the V and the VIII Centuries A.D.—the age *par excellence* of the cultivation of the art of temple-building. The earliest mention of a temple in South India, so far as modern research has shown it to us, occurs in the grant of Charudevi dated in the IV century A.D.[15] It would therefore appear that these Velir chieftains were present in the very region and at the very time the art of temple construction was being born in the Tamil country. Further, the Ajanta inscriptions of Harisena Vakataka show among his conquests the region of Kuntala—none other than modern Mysore,[16] the very territory where these chieftains would appear to have stayed in the period anterior to their entry into the further south of India, as is evidenced by the poems of Kapilar contained in the *Puram Four Hundred*,[17] Put:a nhap:nu:t:u. All this is circumstantial evidence, though it clearly sets forth the plausibility of the Irukkuvel connection with the temple art.

But there is more direct and pointed reference to the Irukkuvel connection with the Chola art. Most of the early temples of the Cholas are found in the region of modern Pudukottai, the home of Jain influence in South India and the region of Irukkuvel rule for four centuries. The Nartamalai temple in this very region, reputed as one of the best specimens of the early Chola style, strikingly resembles the

[14] See Arokiaswami, op., cit., Chap. IV.
[15] *Indian Antiquary*, IX, pp. 100 ff; See also EI, Vols. VI and VIII.
[16] *A SW* I., IV, pp. 124-129; Smith, JRAS., April, 1914.
[17] *Puram*, 201 and 202.

Muchukundeswara temple at Kodumbalur inscriptionally attributable to the Irukkuvels. The pond in front of the temple bears the name of Bhuti Vikramakesari—evidently the last chieftain of the Irukkuvels—and the same inscription indicates the Jain preferences of the said chieftain, in that it records a grant made by him to a coterie of Jain monks.[18] The Muvarkovil of the same Kodumbalur is also definitely of the same chieftain. "Having built the three shrines he set up Mahesvara", the inscription in the temple tells us in unmistakabie words.[19] From this it would also appear that Vikramakesari really built three temples in memory of himself and his two wives, as the epigraphist thinks, at Kodumbalur, for which reason they seem to have gone by the name of Muvarkovil in course of time. The writer of the *Pudukottah Manual* thinks that a medium sized *nandhi* was also placed in front of these three temples. How strikingly like the Nartamalai temple of the early Chola style and the Tiruttani temple of the late Pallava style these Kodumbalur temples look will be clear only to those who see them.

It has already been pointed out that it was in the region of the Cauvery that the first temples of the Cholas appeared. Now, many of them like the two temples at Tirupalaturai and Tiruchendurai respectively, the stone temple at Andanallur, the Panchanadisvara and the Pasupatisvara temples, outside the village of Allur, the Sundaresvara temple at Nangavaram, the Siva temple at Konerirajapuram, the Valisvara temple at Turaiyur in Musiri and the temple of Irungolisvaramudaiyanayanar—a very significant name indeed—in Uttamacholapuram have all been built by one or other of the Irukkuvel family, like Pudi-Adicca-Pidariyar, daughter of Tennavan Ilangovel and queen of Arikulakesari, son of Parantaka, Sembiyah Irukkuvel *alias* Pudi Parantakan and Irungolan Adivallan Gangaikondachola.[20]

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18 *ARE*, 1907-08, p. 80.
19 *Ibid*, pp. 87-88.
20 319 of 1903; EI, Vol. VII, p. 141; 316 of 1903; 359, 360 of 1903; EI., Vol. XV, p. 50; 337, 347, 549 of 1906.

The Chola King Aditya is said to have adopted all these temples as his own and we find Parantaka endowing them as temples built by his great father.[21] This must be considered as an important datum pointing to the Irukkuvel-Chola combination in the matter of the development of the art of temple-building. It is a fact well-known to all students of South Indian history that the Chola King Aditya is famous for having built temples all along the banks of the Cauvery. It must be remembered that not a little of this fame ought to go to these little known chieftains and their progeny.

The remarkable rock-cut temple at Tirumalai (Ramnad district) attributed to Sembiyan Maduriyar (in all probability an Irukkuvel princess), Queen of Aditya, has a life-size image of this Chola king with an attendant on each side depicted in a strikingly Pallava style of devotion.

There is yet another consideration which gives a convincing proof of the Irukkuvel-Chola connection here adumbrated. This is derived from two inscriptions from the aforehaid Tirupalathurai and Tiruchendurai temples which clearly mention that they were inspired by the art of the Tirupudisvara temple at Kodumbalur.[22] There is no doubt that the reference here is to Bhuti (Pudi) Vikramakesari and the Muvarkovil that he had built at that place and name Tirupudisvaram—" Rishapaperuman adigal of Tirupudisvaram temple "—occurs in a record from the Muchukundesvara temple of the same place.[23]

To conclude, there is no doubt that the Chola art of temple construction is merely the amplification of what the Pallavas began and the part played by numerous feudatories of the respective dynasties in the evolution of this art can never be exaggerated. If the Muttaraiyans of Tanjore played a large part, as Dr. Dubreuil thinks, the Irukkuvels of Kodumbalur played even a larger part.

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21 EI., IX, p. 50.
22 253, 293 of 1903.
23 138 of 1907.

Books of Note

(The books reviewed here are written in English)

THE SAIVA SIDDANTA THEORY OF KNOWLEDGE

By Dr. V. PONNIAH

(Published by the Annamalai University in its Philosophical series—Price Rs. 8/-.)

The modern world of Philosophy knows next to nothing of the Saiva Siddhanta School of thought which is claimed as the unique contribution of the Tamilians. The authoritative expositions of this school, as of Sri Vaishnavism are found mostly in Tamil, a language which has not received at the hands of the savants of the world as much attention as it deserves. Only a few of the Saivite *Agamas* have been printed, and that in the Grantha script, very little known outside Tamil land. The philosophical works in Tamil, except for a few translations and sketchy accounts often written with a bias, remain sealed books to the modern world. The present work in English, the international language, on the special aspect of Saiva Siddhanta —its epistomology—is a timely contribution. This critique of knowledge following the methods of old commentators gives out at every step the views of other schools of Indian philosophy, before establishing its conclusions ; and in this way this book serves also as an introduction to the theory of knowledge of other systems of Indian thought.

Saiva Siddhanta philosophy is claimed to be logical in its approach, to start with, establishing its categories through logical syllogisms though it ultimately has to depend upon the mystic experience for its validity. The first part of works like *Sivajnanabhodam* is known as the book of proofs and, *Sivagnanasiddhiyar,* therefore starts

with the theory of knowledge through an elementary elucidation of the various kinds of proofs. That is one reason, why Sivajnana Swamigal translated the primer of Indian Logic *Tarkasangraha* with its commentary *Annambattiyam* into Tamil, as a part of his monumental commentary on *Sivajnanabhodam* and in explaining this portion of that commentary, the present book reads like an exposition of *Annambattiyam* serving thus a purpose probably never intended by our author. A critique of knowledge therefore becomes the basis of any study of Saivasiddhanta and the present work under review satisfies this great need with reference to the non-Tamil students of this Philosophy.

In his introductory chapter the author aspires to be a champion of the unique ancient Tamil Philosophy though he has to conclude only with his regret on the loss or absence of all its ancient systematic works. The second chapter on Saiva Siddhanta literature therefore starts with the books in Sanskrit—the *Agamas* (interpreted here as those coming from Tamil) or the *Tantras* (a word held as a translation of the Tamil word *Nool.* Here he might have noted the *Agamas* as known to the Tamilians growing in number from the times of Tivakaram through the days of Pinkalantai to the times of Chutamani Nighantu. The second part of this chapter gives a short account of the philosophical works and the mystic or devotional poetry on which this philosophy is based.

The third chapter discusses the nature of knowledge according to Saiva Siddhanta with a criticism of other schools of thought. " Saiva Siddhanta regards *jnanam* or knowledge as an essential quality of soul." (In this philosophy souls are many and non material and the real universe, therefore can exist apart from these though not separate.), consciousness being pervasive and coterminous with the soul. " The *atman* in cognizing an object gets illuminated by Siva Sakti, assumes the character of the object that is pervaded by its consciousness, identifies itself with the object and thus becomes aware of it " as, " the corres-

pondence between the material object to the psychic idea (one gets), can be judged only by consciousness". The sympathetic exposition of our author is not marred by any prejudice or bias, except if it be against other philosophies.

The fourth chapter explains the forms of knowledge with an illustrative table of classification. The fifth is on the factors of valid knowledge—the knower, the known, the means or measures of knowledge and explains also the peculiar terms of Saivism—*pasa jnanam* and *Siva jnanam.* The sixth chapter is on the theory of perception and its classification, where at the end the perception of absence (*abhava*) is also discussed. The seventh, the eighth and the ninth chapters respectively on the theory of Inferences, the theory of verbal testimony and Fallacies are elucidations of Indian Logic following the footsteps of Annambhatta and Sivagnana Swamigal. The tenth chapter on Truth and Error is really an exposition of the theory of Error or illusion, according to various schools. "Both valid and invalid cognitions will be valid as cognitions when the Samagrias (totality of conditions) free from doubt and error function, there arises a cognition attended by a belief in the object made known. No extraneous causes are required to cognise its validity. If however the totality of conditions necessary for the generator of the cognition is defective, no such cognition arises as the grounds for doubt and error are not eliminated". "Validity of true cognition is intrinsic but according to the Siddhanta the invalidity of cognition in which a rope is apprehended as a snake is something brought from without—'*anyatakhyati*'". In the concluding portion of this chapter the author is ambitious enough to attempt at finding a position comparable to that of Saiva Siddhanta, forgetting this will be attempting to find square holes for round pegs. He asserts, "The Saiva Siddhantin is a presentative realist of the type of Bertrand Russel". In the absence of a greater elaboration and explanation of this cryptic remark, this cannot be understood by us. But the book is a useful contribution to our

knowledge of Indian Philosophy in general, not only of Saiva Siddhanta. The author could have given us the differences amongst the various schools of Saivite Philosophy with reference to this theory of knowledge and this would have emphasised the fact that followers of Saivism as a religion have followed various theories of other schools and thus grouped themselves into schools of Saivite philosophy. This would have brought to the prefront the indebtedness of this school to the various ancient schools of Indian philosophical thought.

NATURE IN ANCIENT TAMIL POETRY

By REV. DR. XAVIER S. THANI NAYAGAM
(Published by Tamil Literature Society, Tuticorin, South India, Price Rs. 5/-.)

This is the thesis on the basis of which the Annamalai University has conferred its M.Litt. Degree on the Rev. Doctor; but this thesis is something out of the ordinary and therefore richly deserves the statement on the fly leaf of this book, "If the author's studies were followed, foreign University halls would hear not only the names of Virgil and Wordsworth but also Kapilar and Paranar. The Tamils gave to the world an interpretation of Nature that in its completeness and novelty and association with human love is more fascinating than the interpretation in Sanskrit, Greek and Latin poetry. An interesting book altogether, the facts and interpretation contained in it should come as a revelation to the scholar as well as to the general reader". Yes ! it will come as a revelation ; for in spite of its being recognised as a classical language by Westerners like Rev. G. U. Pope and Dr. Caldwell, the classical Literature of Tamil remains unknown to the world, for want of works like the present in the language of international currency. The subject is also of great intrinsic interest.

The introductory chapter gives a brief survey of the ancient Tamil Poetry. The first chapter starts with an

explanation of Anthropogeography, emphasising the diversified landscape of South India colouring its poetry. The theory that the sounds of a language are the products of its climate has been exploded but geography does influence the poetic vision and imagery; as seen especially in the Tamilian's love of shade in their burning tropics, the shade of the umbrella, as the author points out, as much as that of the tree, having come to signify sovereignty, benignity, kindness, favour and grace. The second chapter on "Nature and the Life of the People" referring to the development of Nature poetry, starting as childlike delight, passing through appreciation of its physically beneficial as well as useful forces, to its final stage of interpretation of Nature as being in relationship with man, points out that the advanced culture of the ancient Tamil poetry has reached the last stage of this development though its conventions take us back to an anterior period of their intimate life with Nature, always surrounded by flowers and trees, an intimacy which explains the highly developed state of the Tamilian Fine Arts.

The third chapter is on Poetic conventions, a knowledge of which is necessary for a correct understanding and appreciation of Tamil Poetry. The five-fold divisions of the country into Mountains, Jungles, Littorals, Riverines and Deserts sounds almost modern. As our author writes, "The accuracy with which the Tamils divided land into five regions which are the environments of the five basic types of culture and enunciated that, since a different way of life was conditioned by each environment, therefore different types of poetry should correspond to the different regions is baffling in its antiquity. A complete and accurate study of Nature was imposed on the Tamil Poets by poetic tradition and rule". Nature formed the sympathetic background for man's drama of life.

Our author rightly praises the absence of hyperbolic conceits and points out that this fidelity to Nature is not a decadent literalism. The writer is very enthusiastic about

the realistic approach of the Cangkam poets but it must be remembered that the literary conventions themselves breathe the spirit of idealism.

The fourth chapter is on the " Historical and Ethical interpretation of Nature "—referring to the Poet's allusions to contemporary and past events and their readings of the reflections of righteousness in Nature ; for, the Cangkam poets learned their lessons of wisdom from the plants and animals too. The fifth Chapter on religious interpretation of Nature proves the thesis that " the belief in one God, Creator and Supreme Ruler of the Universe, was prevalent in Cangkam times and once the elements of Brahmanism and Puranic religion are separated from Cangkam literature, the elements that remain present a very elevated stage of religion ". Though one many sympathise with the optimism of the author, the truth has to be confessed that it is not so easy to disentangle the elements especially when we remember that the Cangkam Literature probably belongs to the beginning of the Christian Era by which time a more or less homogeneous culture of India has become developed through the fusion of various trends. In this view of things attempts at attributing a later age to *Paripadal* simply because of its pronounced religious nature are not convincing ; for, this religious atmosphere cannot be later than the beginning of the Christian Era. But no one will quarrel with our author's conclusion : " Tamil Religion was intimately connected with the Tamilian concept of Nature ".

The Five-fold division is given a separate chapter (Ch. 6), with its *Puram* and *Akam* classification of activities, giving us in addition as Dr. Pope observes, a novel form of the language of flowers. In passing, our author differentiates between *Mullai* or heroine's virtuous suppression of grief, *Neydal* or the pitiful expression of grief and *Palai* or the pangs of long separation and throws out an illuminating suggestion. " Between these three regions there is a progressive length of separation progressive element of danger and consequently progressive sorrow : The expla-

nation is partly historical based on the facts of the short sojourn distant pastures, the longer voyage on the seas, and the longest separation of a travel to distant lands for livelihood". The only remark one has to make in this connection is that *Neydal* represents a feeling of despair beyond redemption ; for, the *Neydal* drum is the funeral drum, thus suggesting that the sorrow of *Neydal* is more intense than any other. Our author states that he along with Mr. P. T. Srinivasa Aiyangar believes in the historical origin of the five fold division—the conventions of a later age having been the historical facts of a previous age. Mr. Aiyangar gave expression to the common belief. Our author proceeds to write, "I do not believe that *Palai* was included in the first and original classification because *Palai* as such does not exist in the Tamil country". The term *Nanilam* probably will justify our author's conclusion ; but in view of the fact that more than 50% of the Cangkam poetry deals with this *Palai,* one wonders whether this *Palai* might not have existed in the original home of the Dravidians. *Palai* is often described as existing, outside the Tamil country. Nor is "desert" a correct translation of *Palai,* as the author points out. After these preliminaries, our author gives us in his chapter on "the Regional landscapes" the visions of the poets of Nature as they saw and experienced—real and synthetic descriptions—synthetic in the sense that they are not describing any simple spot. This chapter is therefore a gorgeous and sumptuous feast of the choicest dishes of Cangkam Poetry.

The Last Chapter aims at a comparative study of Nature Poetry in Tamil, Sanskrit and European languages. "Nature is decorative and ornate in South India", and so is according to our author, the poetry of the Tamils. It is the conclusion of the author that Cangkam poetry comes after ages of literary culture unlike Vedic poetry. "Everywhere we see profusion, riotous colour—a reflection of Nature in our civilized poetry and even in the flamboyant sarees that our women wear"—so writes our author ; but according to him, the riotous imagery and personification are however

all Aryan ; for, the Tamilians are, according to him, realistic and logical. Perhaps he is correct ; but one may ask whether the gender in Sanskrit on which he relies may not be the result of supposed uniformity of grammar sensed by its speakers rather than that of their riotous imagination. Again our author writes, " The Tamil heroines do not water the creeper because they feel as Shakuntala, like real sisters to them ". It is not religious philosophy that has influenced Kalidasa but the feeling of universal kinship which ordinary folk experience in their rustic surroundings of domestic animals, birds and plants, a feeling which Goethe praised so much. The Cangkam mother feeds the plant, as her own first born, with honey and milk, whilst her daughter, brought up in that self same atmosphere of kinship with the plant life, loves the tree as her own elder sister, refusing to embrace her lover under its cool shade. In Greek and Latin poetry we are told Gods behind the trees were addressed ; in Tamil poetry the objects themselves are addressed. Nature there in Europe according to our author is the platform for the drama of Man. Nature here in Tamil land is the sympathetic scenery.

Lastly our author closes his study with a reference to Wordsworth who has struck a new note in his line " Mighty Being is awake " as referring to Nature. The *Paripadal* ode giving expression to a similar experience is quoted, but our author hastens to add that " these sentiments were confined to devotion and did not influence the secular poetry of the Tamils ". It is very doubtful whether the verses of *Paripadal* will support this theory. But unfortunately we have not been blessed with all that the Cangkam poets had written. One has to mourn with Goethe, " Literature is a fragment of a fragment ; of all that ever happened or has been said but a fraction has been written and of this but little is extant ".

The printing and get up leave nothing to be desired. The publishers and the author deserve our congratulations.

WORDS AND THEIR SIGNIFICANCE

By R. P. SETHU PILLAI, B.A., B.L.

University of Madras—1953. Price Rs. 2/- (67 pages).

This brief study is extremely interesting and suggestive. The author deals chiefly with semantics and has given a great many examples in Tamil of the changes that meanings of words have undergone in the past. He deals with these changes under the titles, Restriction, Expansion, Degradation, Elevation and Variation. This is a book that every lover of Tamil should read in order to understand the beauty and significance of words in the Tamil language.

THE INDO-ASIAN CULTURE

Published quarterly by the Indian Council for Cultural Relations, Hyderabad House, New Delhi-1.

Annual subscription Rs. 4/-. Single copy Re. 1/-.

The Indo-Asian Culture which is in its second year of publication and ably edited by Dr. A. C. Sen merits the attention of all students of culture. It aims at presenting Indian culture to the world and at interpreting Indian culture in the larger context of world culture. The articles are always by eminent scholars and are learned studies. The quarterly is very well illustrated and not the least interesting feature is the manner in which it presents also modern cultural trends in India.

News and Notes

PRIZE FOR *Tamil Inbam*

We offer our heartiest congratulations to Sri R. P. Sethu Pillai on the award by the Government of India of a prize for his book *Tamil Inbam.* This is a fitting recognition of the life-long service which Sri R. P. Sethu Pillai has rendered to Tamil Language and Literature. The public of Madras paid tributes to Sri R. P. Sethu Pillai's Scholarship and distinguished services at one of the finest and best attended functions ever seen in the city (at Annamalai Manram) under the presidentship of Sri K. Kamaraj, Chief Minister, Madras Government.

HINDI AND THE SOUTH

The article, "The problem of a National or Official Language in India" by a Sentamilan published in this issue is most timely. The people of South India are very much agitated by the announcement that examinations of the Union Public Service Commission for recruitment to the All India Services will in future be held in Hindi. The statement in the Madras Legislative Assembly by Sri C. Subramaniam, Minister for Finance was however reassuring. He told the house that in terms of the resolution adopted by the Working Committee of the Congress, these examinations could be conducted either in Hindi or in the regional language. He said, "there was no question of the Union Public Service Commission saying that all its examinations would be held only in Hindi. I do not think this Government will agree to that position at any time". While this is to be welcomed it is for consideration whether it would meet completely the present position regarding languages in the various States and especially in South India. At present all the examinations of the Union Public Service Commission are held in English. It is doubtful whether a change could be made all of a sudden to the

regional language in all the subjects in which the examinations are held. As long as the medium of instruction in University continues to be English, it will be difficult for candidates at the Union Public Service Commission examinations to express themselves freely and effectively in any other language. Moreover, the regional languages of India are in varying States of development in regard to their suitability for expressing modern knowledge especially in the scientific field. Competitive examinations should be held in conditions that are uniform for all the candidates drawn from various linguistic areas. It is doubtful whether such uniformity could be secured when the candidates write their examinations in different languages. We hope that the exhaustive discussion of the question in the article published in this issue will receive close attention from everybody.

MEDIUM OF INSTRUCTION IN UNIVERSITIES

We welcome the courageous stand taken by Sri C. Subramaniam, Minister for Education on the question of the medium of instruction in Universities.

Speaking in the budget debate in the Legislative Assembly, he felt sorry that the Vice-Chancellors of the Southern Universities who recently met in conference had avoided that subject. A decision on this subject, he said, should not be avoided, however, unpopular it might be considered. He went further and said that if the Universities did not take action in the matter, there would come a time when the Government would have to act. Referring to the subject, the Vice-Chancellor of the Madras University, Dr. A. Lakshmanaswamy Mudaliar said in the Madras University Senate that there was already a provision permitting any college to offer instruction in the humanities in any language and that it had been decided to notify the Principals of colleges once again of this provision.

The Minister for Education is apparently following up his announcement in the legislature as he has proposed a

conference of educational authorities to take place on the 18th of June to discuss this question.

TAMIL AS OFFICIAL LANGUAGE

There has recently been a widespread demand for the use of Tamil as the official language of the Madras State. Sri C. Subramaniam speaking in the Legislative Assembly stoutly defended the practice of Ministers speaking in Tamil against the protest of some non-Tamil members. Sri C. Subramaniam, leader of the house, while sympathising with the point of view of a small number who did not understand Tamil pointed out that they should realise not merely the difficulties of one sixth of the house which did not understand Tamil but also those half of the members of the house who were unable to follow the proceedings in English. Therefore they had to take a practical point of view and see that the business of the house was carried on in such a way that most of its members were able to follow the proceedings. After all at present when questions were put in Tamil, the Ministers replied in Tamil. If a Minister could express himself better in Tamil he could do so. By such an arrangement they were not doing anything contrary to the constitution. The Ministers were trying to make the best of a bad situation in a multilingual state.

Speaking in the Legislative Council on the same subject, Sri M. Bakthavatsalam, Leader of the house, said, that there was no difference of opinion that Tamil should be the official language of the Madras State. But the question was how far it was feasible at present. He said an experiment was being tried in Trichy District for the past few years which, he was sorry, has not proved successful. The first thing to be done was to see that effective steps were taken to make the experiment a success in that district, before extension to one or other districts could be considered.

The Minister was speaking during discussion on a resolution moved by Sri A. Gajapathi Nayagar recommending to the Government " to replace English by Tamil in all the proceedings conducted in the district offices of Chingle-

put, South Arcot, North Arcot and in all their correspondence *inter se* and with the departments of Secretariat". During the debate Sri T. M. Narayanaswamy Pillai a Founder Member of the Academy, said that the resolution did not imply opposition to English, which on account of its importance and usefulness as an International language should be retained and given a proper place equal to that of Tamil. Sri A. N. Alla Pichai supporting the resolution said that it was a move in the right direction and appealed to Tamil enthusiasts to help in the growth of Tamil by assimilating words from other languages.

The leader of the house agreed that there was option in the Constitution for a State to adopt an official language and he could never agree to have any other official language for the Madras State except Tamil. He also agreed that a law must be enacted to make Tamil the official language. But it might not be possible to hurry with it because there were many terms which required to be put into proper words understandable to the common man.

The resolution was withdrawn.

Speaking on the same subject while inaugurating the Kambar festival at Karaikudi on 4th April, Sri C. Subramaniam, Minister for Finance said, that there was no difference of opinion on the demand for making Tamil a State language. The difference was only with regard to the time by which it should be given effect to. The time was not far off when the medium of instruction in the Universities, and even of research, would be Tamil. They had however to get over some hurdles in this respect. Some people had advocated the adoption of pure Tamil terminology without the admixture of foreign words. He thought that such people had no faith in their own mother tongue. They should take a lesson from the history of the English language which had attained an international position because its promoters had a wide outlook and believed that a free admixture of foreign words would contribute to the growth of the language and they had no linguistic animosity or narrow

outlook. If Tamil should grow into a State language or become a medium of instruction in the Universities, they should not hesitate to accept foreign terminology. There were others who asked if they could carry on the administration in Tamil as conveniently as in English. They reminded one of the persons who wanted to learn swimming without a dip in the water. Unless they made a bold experiment facing the realities they could never introduce a Tamil medium as otherwise there would be no end to waiting for Tamil to be made perfect. The success of the experiment at the University level would surely determine the possibilities of extending the use of mother tongue. The only course open to them was to face the situation boldly and carry out the experiment after planning it well.

U.S.A. SCHOLARSHIP

Sri V. I. Subramanian, Professor of Tamil, Travancore University has been awarded a Rock Feller Foundation research fellowship to enable him to study linguists principally at the Summer Institute of Linguistics at Chicago and at Cornell University.

TAMIL MANUSCRIPTS IN LONDON

Dr. A. Chidambaranathan Chettiar, Prof. and Head of the department of Tamil, Annamalai University, has returned after a study tour of British Universities. Giving his impressions of the tour, Dr. Chettiar said that there are several Tamil manuscripts relating to *Tolkappium, Periapuranam, Tirukkural* and the works of Vedanayakam Pillai in the libraries of the Royal Asiatic Society and the India office in London. He also observed that the Cambridge University library was in possession of some Tamil manuscripts like *Tiruvoymozhi, Neethi Venba* and others. He found early printed books of some importance for Tamilians in the British Museum library, Royal Asiatic Society library, the India Office library in London and the Bodlean library in Oxford. Some of them, he said, were worth reprinting.

Dr. Chettiar said that the sculpture of Kannagi supposed to exist in the British Museum did not appear to be a representation of Kannagi at all, but a replica of Tara which one came across in several Chinese iconographs. The present sculpture in the British Museum seemed to have been taken over to London from Ceylon and appeared to belong to the 10th century A.D.

ENCYCLOPAEDIA IN TAMIL

The second volume of Tamil encyclopaedia published by the Tamil Valarchi Kazhagam was released on the 15th April by Sri Sri Prakasa, Governor of Madras in the presence of a select gathering of Tamil savants.

TECHNICAL TERMS

While releasing the second volume of the Tamil Cyclopaedia Sri Sri Prakasa said that he was glad that the Tamil Valarchi Kazhagam had found Tamil equivalents to 13,000 technical terms. These technical words, he observed, were always disturbing factors in the growth of any language. It would be a great thing if they succeeded in finding terms common to all the languages of the country. Though he was not averse to borrowing expressive and vivid words from other languages and making them their own yet, he would say that they should resort to borrowing from other languages only if they fail to find suitable terms in their own literature.

Speaking on the same subject at the same function, Sri C. Subramaniam, Minister for Education, indicated that the Madras Government might appoint a committee to finalise Tamil equivalents for modern words and technical terms. The Minister said that the sooner the controversy about the use of technical and modern words was ended the better it would be for the introduction of Tamil as the State language and the medium of instruction in Universities.

Sri C. Rajagopalachariar said that the work of finding apt and easy Tamil equivalents for modern words and

technical terms was most difficult. In this they stood the danger of striking at the wrong word if they blindly copied words of other languages in usages and attempted to find Tamil equivalent. Taking the word 'Vice-Chancellor' as an instance, Rajaji said the Tamil equivalent *Thunaivendan* was erroneous. It would be more apt if they had as Tamil equivalent a word to mean head of a University. He also expressed his dissatisfaction with the term *Kalai Kalanjiam* for encyclopedia. It was not appropriate enough as Kalai has come to be associated with art. *Arivu Kalanjiam* (store house of knowledge) was a more apt word. He mentioned these examples only to impress on them the difficulties in the way of the choice of the right word. He added that for the sake of purity and orthodoxy they should not sacrifice apt words expressive of the function or object they wanted to convey.

OBITUARY

The sad news of the sudden and premature death on 1st March, 1955 of Miss E. T. Rajeswari, Prof. of Physics, Queen Mary's Collgee, a founder member of the Academy of Tamil Culture, came as a great shock. Her hobby was Tamil literature and philosophy and she had specialised in Sangam literature, Thevaram, Thiruvachakam, Kaivalyam and Gnanavasishtam, Thayumanavar and Kamba Ramayanam. Her articles on Tataka and Akalikai which appeared in this journal were very much appreciated. She was a brilliant speaker with a rare gift of high class humour making even abstruse ideas interesting and vivid. She had a passion for expressing scientific thoughts in Tamil and that became her life work. Her books in Tamil on Einstein's Relativity, the Atom, the Sun, Balloons, and the Airship have become classics in that field. Her book *Encyclopaedia of Child Psychology* which won the Madras University prize and the Government of Madras prize—got through the Tamil Academy—has suggested various technical terms which have come to stay.

It is indeed a great misfortune that at a time when the Tamil country is serious about making Tamil the medium of instruction in colleges, one who was a pioneer in this field and who could have been of immense help should have passed away so early in her life, for she was only 48 when she died.

Transliteration of Tamil into English adopted in this Journal

அ	— a	க	— k
ஆ	— a:	ங	— ng
இ	— i	ச	— c
ஈ	— i:	ஞ	— nj
உ	— u	ட	— t:
ஊ	— u:	ண	— n:
எ	— e	த	— th
ஏ	— e:	ந	— nh
ஐ	— ai	ப	— p
ஒ	— o	ம	— m
ஓ	— o:	ய	— y
ஔ	— au	ர	— r
ஃ	— x	ல	— l
		வ	— v
		ழ	— l-
		ள	— l:
		ற	— t
		ன	— n

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The expression of individual views by authors of signed articles does not imply editorial endorsement.

Published by the Hony. Secretary, Academy of Tamil Culture, Thamilakam, Chetput, Madras-31, and printed by K. S. S. Rajan at The Jupiter Press, Ltd., 109-C, Mount Road, Madras-18.

Vol. IV. No. 3 JULY, 1955

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(See back inside cover page for names of members of the Governing Council)

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OUR CONTRIBUTORS

Rev. Dr. Xavier S. Thani Nayagam, M.A., M.Litt., S.T.D., founder and Chief Editor of this journal is a member of the Department of Eduucation, University of Ceylon. He recently made extensive tours of South East Asian countries.

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Dr. J. T. Cornelius, M.A., M.D., M.P.H., Ph.D. (Lond.), a retired officer of U.P. Public Health Services, is the Vice-President of the Archaeological Society of South India for 1955-56.

Tamil Cultural Influences in South East Asia

XAVIER S. THANI NAYAGAM

It has been remarked that in the study of Indian and Ceylonese cultural influences in South-East Asia, Indian scholarship has not been characterised by dispassionate judgment and that Indian scholars have made large and unjustifiable claims for their own part of India.[1] If this may be said with justification of certain Indian scholars with reference to their own part of India, it may not be said with any justification of the scholars who have written of the overseas influence of the Tamil and Kalinga parts of India. The cultural influence for which these regions were responsible has not been sufficiently studied, nor has the available material been satisfactorily interpreted. As in a great number of fields of similar studies, the South Indian and Ceylonese, and, especially, the Tamil contribution has not received the notice it deserves. The blame for this lacuna in South-East Asian historical research is to be laid at the doors of South Indian scholars themselves who, as a rule, have not directed their interests to South-East Asia.

The French, Dutch and English scholars who have devoted themselves to the study of South-East Asia have been pioneers in exploring the various points of contact between India and the other countries. In tracing the history of Burma, Thailand, Funan, Champa, Cambodia, Malaya, Sumatra, Java, Bali, Borneo, and even the Philippines, they have examined the data available to them in documents and monuments. The studies of P. Pelliot,

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[1] H. G. QUARITCH-WALES, *The Making of Greater India*, London, 1951, p. 1, p. 22.

G. Maspero, H. Parmentier, G. de Coral Remusat, L. Finot. Ph. Stern, George Cœdes, N. J. Krom, W. F. Stutterheim, P. Mus, R. Heine-Geldern, Quaritch-Wales, P. Schnitger, and the American, Lawrence F. Briggs, to mention the more prominent, have indicated sufficiently the material that yet awaits examination and study by Indians and Ceylonese themselves.

Among the better known Indians and Ceylonese who have published studies on South-East Asia are A. F. Ananda Coomaraswamy, R. C. Majumdar, and K. A. Nilakanta Sastri. The Greater India Society of Bengal was formed for the purpose of these studies, and Bengal was the part of India that showed greatest interest in the historical discoveries and problems of South-East Asia. R. C. Majumdar heads the list of historians from Bengal who have written on various aspects of Greater India, but no such list of names may be made of historians in those other parts of India which contributed to the colonisation and development of the lands across the Indian seas.

K. A. Nilakanta Sastri stands almost alone in this field among living South Indian historians. With characteristic industry, K. A. Nilakanta Sastri has made ample use of the material to be found in the works of the French and Dutch savants, especially of George Cœdes, but Sastri's works have not thrown any appreciable new light on South Indian influences in South East Asia. Andhra and Tamil Nad contributed to the Indian overseas influences more than other parts of India, and though Sastri has collected together the data concerning Southern India, his works lack the freshness and resource that come of extensive investigation and studies made in the countries themselves subject to Indian influence. On a new unexplored field of study, it more becomes University men to make preliminary research *in situ* than transcribe from books, journals and periodicals available in a library. "My obligations," says Prof. Nilakanta Sastri in his preface to *South Indian Influences in the Far East*, "to the French and Dutch archaeolo-

gists who have worked in Indo-China and in Java, in particular to the learned contributions of Professors G. Cœdes and N. J. Krom, will be apparent on every page."[2] His indebtedness to the European archaeologists is apparent in every page as also is his failure to make such new contribution or interpretation as may be expected of an authority on South Indian history.

K. A. Nilakanta Sastri seems too preoccupied with illustrating the influence of Brahminism and Sanskrit to be able to make a satisfactory appraisal of the remaining sources of South Indian influence in the South East. While dealing with the sources of Indian influence abroad, K. A. Nilakanta Sastri has this paragraph :

> In what manner did Hindu influences spread in the eastern lands, and what was the motive of the migration of the Hindus to the eastern countries ? In a general way, this movement may well be looked upon as just a continuation of the process by which the Deccan and South India were Aryanised and Hinduised by the inflow of northern influences. Having secured the prevalence of their culture in the whole of Jambudvipa, the apostles of Aryan culture turned their attention to the neighbouring lands (*dvīpāntara*) across the sea.[3]

The above passage is redolent of the kind of generalisation that used to be current twenty-five to fifty years ago. Even K. A. Nilakanta Sastri has had to repeat like his source-books that the "apostles of Aryan culture" had non-Aryan precursors and sponsors, for he adds two pages later :

> The part of the learned Brahmin priest might appear at first sight to be the most important of all ; but then his services would be required and appreciated only in a society that has already gained acquaintance with Hindu culture and institutions, and it seems extremely unlikely that Brahmins went out in any numbers in a missionary

[2] K. A. NILAKANTA SASTRI, *South Indian Influences in the Far East*, Bombay, 1949. South-East Asia is a more accurate designation for these countries than "Far East", witness REGINALD LE MAY'S title to his book, *The Culture of South East Asia*, London, 1954.

[3] K. A. NILAKANTA SASTRI, *South Indian Influences* o.c., p. 122 ; Id.; *History of Sri Vijaya*, Madras, 1949, p. 6 ff.

spirit to preach their creed and commend their practices to people who were utter strangers to both. Even Buddhist monks, who were far more eager to preach their gospel, often awaited a call before they started on a preaching mission. The case of a Brahmin founder of a kingdom like Kaundinya of Fu-nan is of course quite another matter. The best course then would be to suppose that the merchant's role was the most important at the outset, and when success attended his enterprise and a mixed society arose, the priest came in to consolidate it and make it a centre from which the process of Hinduisation could be extended further into fresh lands.[4]

K. A. Nilakanta Sastri's book is disappointing regarding its avowed purpose :

We propose to consider only one particular aspect of the movement, and of the early history of the States, their art and social life with a view to estimating the role of Southern India in their evolution.[5]

The art and social life of these States have not been estimated by the author. Except for a sentence here and there, the architecture and sculpture and the other arts have not been studied with regard to their origins and evolution. There is precious little of the social customs and institutions which argue a South Indian origin except for a condensed summary of what has already been said by foreign scholars.

Two illustrations of these shortcomings may not be irrelevant. K. A. Nilakanta Sastri includes H. G. Quaritch-Wales' *Siamese State Ceremonies* in his bibliographical list.[6] In this book, Quaritch-Wales has a chapter on the

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4 K. A. NILAKANTA SASTRI, *South Indian Influences*, o.c., p. 125-6; see G. Coedes, *Les etats hindouises d'Indochine et d'Indonesie*, Paris, 1948, p. 36-38.

5 K. A. NILAKANTA SASTRI, *South Indian Influences*, o.c., p. 1.

6 H. G. QUARITCH-WALES, *Siamese State Ceremonies*, London, 1931, pp. 54-63 and 238-255. Quaritch-Wales in describing the ceremony of actual coronation has these words (p. 83) : "The king seated himself on the *Bhadrapitha* Throne beneath an umbrella of seven tiers, which, after the king was crowned, was replaced by one of nine tiers, emblematic of full sovereignty. The High Priest of Siva then came before him and, after rendering homage, pronounced the Tamil *mantra*, the Siamese name of which means "opening the portals of Kailasa".

swinging festival and refers to a hymn sung in Tamil at the coronation of the Thai Kings. Nilakanta Sastri has either not adverted to these references in the book or has ignored these references as being of no consequence to the description of "social life with a view to estimating the role of Southern India in their evolution". Nilakanta Sastri would have estimated the importance of these pages differently had he visited the Brahmin temples in Bangkok and heard the Brahmin priests recite the Tamil verses used in the *Triyambavay Tripavay* festival and in the coronation ceremonies of their kings. He would have recognised the verses as the first two of Manikkavasagar's *Thiruvempavai.*[7]

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[7] See G. U. POPE, *Tiruvasagam*, Oxford, 1900, pp. 104-105. The verses are given here with the English translation:

(1) ஆதியும் அந்தமும் இல்லா அரும்பெருஞ்
சோதியை யாம்பாடக் கேட்டேயும், வாட்டங்கண்
மாதே ! வளருதியோ ? வன்செவியோ நின்செவிதான் ?
மாதேவன் வார்கழல்கள் வாழ்த்திய வாழ்த்தொலிபோய்
வீதிவாய்க் கேட்டலுமே, விம்மிவிம்மி மெய்ம்மறந்து
போதார் அமளியின்மே னின்றும் புரண்டிங்ஙன்
ஏதேனும் ஆகாள், கிடந்தாள், என்னே என்னே
ஈதே எந்தோழி பரிச் ? ஏல் ஓர் எம்பாவாய் !

The splendour rare and great, that knows nor first nor end,
we sing; Thou hear'st the song, yet still sleep'st on;

O lady of the large bright eye! is thine ear dull
that it perceives not sound of praise that hails

The great God's cinctured feet?—She hears the strain resound
through all the street, yet in forgetful sleep

On her flower-couch she muttering turns!—

See, here she nothing noting lies! Why thus, why thus?
doth this our friend beseem?—Our Lady Fair, Arise!

(2) பாசம் பரஞ்சோதிக் கென்பாய், இராப்பகனும்
பேசும்போ தெப்போ திப்போ தார் அமளிக்கே
நேசமும் வைத்தனையோ, நேரிழையாய் ! நேரிழையீர்
சீசீ ! இவையுஞ் சிலவோ, விளையாடி

The *Triyambavay* festival is still celebrated by Brahmins in their temples in the month of January and is attended by representatives of the Hindu Brahmin community of Ligor. The inclusion in the past of these Tamil verses during such important ceremonies is of great social and historical significance, a conclusion which has escaped Nilakanta Sastri.

Neither has Nilakanta Sastri made any appreciable estimate of the art of these countries as to justify the scope and purpose of his book. He speaks, for instance, of the cult of Bhagavati and the important place it held in the minds of the ancient Chams and the Indian colonies, but he has not a word to say of the architecture of Po-Nagar and is indifferent to the art of Champa. On the other hand, R. C. Majumdar has this paragraph on the temples of Champa :

> A few words must be said in conclusion regarding the origin of the peculiar style of architecture prevalent in Champa. The characteristic feature of a Cham temple seems to be its storied roof of several stages, in gradually diminishing proportions, each of which is again a miniature of the whole. Now this is the characteristic feature of what is known as the Dravidian style and makes its appearance as early as the seventh century A.D. in the Mamallapuram Raths and the temples at Conjeeveram and Badami. Any one who compares the Dharamaraja

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ஏசும் இடம் ஈதோ, விண்ணோர்கள் ஏத்துதற்குக்
கூசு மலர்ப்பாதந் தந்தருள வந்தருளுந்
தேசன், சிவலோகன், தில்லைச் சிற்றம்பலத்துள்
ஈசனார்க் கன்பார்யாம் ஆர் ? ஏல் ஓர் எம்பாவாய் !

'Hail to the heavenly Light,' thou ever say'st, as we,
by night and day. Now of this flowery couch

Art thou enamour'd, maid with faultless gems adorned ?
Shame ! jewell'd dames, are these things trifles too ?

To sport and jest is this the place, when He in grace
Hath come to give the foot-flower, shame-fast angels praise ?

The Teacher, Lord of Civa-world, in Tillai's porch He rules.
Who are His lovers all ?—Our Lady Fair, Arise !

Rath and Arjuna Rath with the normal type of temples in Champa cannot but be struck with the essential resemblance between the Sikharas of the two. It may not also be uninteresting to note that the Dharmaraja Rath is expressly designated as a temple of Siva named after the king as Atyantakama-Pallavesvara, as was the case with the Mi-son temple which was known as that of Sambhu-Bhadresvara after its founders. Again, some of the temples of Champa have an elongated curved roof with ogival ends and this had its counterpart in Ganesh Rath and Sahadeva Rath. The third type of Sikharas, viz., the curved ones, resembles Draupadi's Rath and is probably derived from those of North-Indian style. The basement of the temples at Champa also resembles those at Conjeeveram and Badami. On the whole it seems impossible not to connect the style of Champa with the early Dravidian style both of which rise into prominence more or less about the same time. While we remember that Indians from the eastern part of India played a prominent part in the colonisation of the Far East, and also the great extent to which Indian civilisation had influenced that of Champa, we need not hesitate to trace the origin of Cham style to Indian temples at Badami, Conjeeveram and Mamallapuram—particularly as this part of India was the nearest by way of sea to the kingdom of Champa. It is quite true that the Chams did not blindly imitate the Indian proto-types and added new elements of their own, but the fact that their style was throughout based upon the essential and characteristic features of Indian style, seems to be beyond question.[8]

A book like Nilakanta Sastri's which professedly sets to deal with the art and social life, errs by default when it fails to note the Tamil contribution to the art and architecture of Greater India. To one who has stood on the hill of Po-Nagar and beheld the seascape, the bay of Nha-trang and the estuary that flows by the hill, and walked among the temples and the ruins that crown the summit, the failure even to mention "Pallava" or "Mamallapuram" in connection with Po-Nagar (or Mi-son) seems a grave error of omission. Such silence is intriguing and enigmatic on the part of one who wrote his

8 R. C. MAJUMDAR, *Hindu Colonies in the Far East*, Calcutta, 1944, p. 151-2, see also H. PARMENTIER, *Le Sanctuaire de Po-Nagar a Nhatrang*, BEFEO, II, pp. 17-54.

book on South Indian influences as the head of the department of history and archaeology of the University of Madras.

These observations are not intended to minimise the importance of the studies undertaken by K. A. Nilakanta Sastri, or to ignore his service in giving to Indians in English the results of the research done by the French and Dutch archaeologists. These observations are meant, rather, to stimulate greater interest among historians of Tamil Nad in the countries of South-East Asia, and to invite the attention of scholars to the necessity of Tamil historians, archaeologists, linguists and writers visiting these countries for the purposes of study and research and knowledge to be obtained first-hand.

It has been possible for the writer to travel recently through these countries in his role as Chief Editor of this journal. Having seen the splendour of Parambanan, Po-Nagar, Anghor Vat, Anghor Thom, the ruins of Tra-Keiu, Duong-Dzuong, and the Cham towers, having visited the Cham museum at Tourane, the museums in Bang-kok, in Djakartha, in Saigon, having discussed Tamil cultural influences with linguists, historians, epigraphists, archaeologists and anthropologists in these countries, and having seen and heard the living relics of Tamil influence in the languages of these people and their customs, whether at court or in the market place, the writer has become aware of the fields of study that remain unexplored because of the want of vision and imagination on the part of those that preside over the destinies of Tamil studies.[9]

Nilakanta Sastri, in his book, has made a studious and persistent effort to limit himself to South Indian influences in general, without in any large manner specifying those

[9] Cf. G. COEDES, *Les etats hindouises*, o.c. p. 33: "L'histoire de l'expansion de la civilisation Hindoue vers l'Est n'a pas encore ete retracee dans son ensemble. On commence a en connaitre les resultats dans les divers pays pris isolement, mais sur son origine, son processus, on en est encore reduit aux hypotheses".

influences which were particularly Tamil. It remains for scholars of Tamil Nad to study in particular the influences to which South-East Asia was subject by the Tamil country and by the Tamil people. It is by such monographic studies that the larger history of culture of these lands will be made more detailed and more complete. The following quotation from R. Heine-Geldern regarding Sumatra and Indian influences shows more or less the extent to which the Tamils were prominent in these countries. What Heine-Geldern says of Sumatra is generally applicable also to the other countries of the South East :

> Generally Sumatra first came into touch with Hindus and Hindu culture at the very latest during the first two centuries A.D. But from this time the intercourse between India and Sumatra never wholly ceased. I need only point out the Buddhist establishments founded at Nalanda in the ninth century and at Negapatam about A.D. 1000 by kings of Sri Vijaya ; the reproduction of Sumatran Buddhist idols in a Napalese manuscript of the eleventh century ; the prominent part played by Sri Vijaya in the history of later Buddhism, and the manifold threads of Buddhist activity and learning spreading from Sumatra to China, India and even Tibet. The invasions of Sumatra by a king of Chola in the eleventh century, the Tamil inscription of Luba Tua from the year A.D. 1088 and the Dravidian tribal names still to be found among the Batak are also not to be forgotten. So we can safely assert that Sumatra has not only once been colonized by Hindus, but that, owing to more than a thousand years of close connection, it became an integral part of the Greater Indian cultural area. It is natural that other cultural elements reached Sumatra from the Tamil region and Malabar than those that came from Bengal, and again, influences coming from South India in the time of the Chola kings of the eleventh century, must have differed remarkably from those of the Pallava in the seventh. Moreover, material as well as spiritual influences did not make their way always directly from the Indian mother-country but were also transmitted by way of various Indian "colonies", specially by Java, thus being subjected more or less to changes and assimilations before reaching the Island.[10]

[10] R. HEINE GELDERN, *The Archaeology and Art of Sumatra* in *Sumatra, its History and People*, by Edwin M. Loeb, Vienna, 1935, p. 330. For Sumatra see also K. A. NILAKANTA SASTRI, *History of Sri Vijaya*,

The main lines, along which investigations regarding Tamil cultural influences in South-East Asia should continue to be made are briefly outlined below:

1. In Thailand, the writer was especially fortunate to meet the Court Brahmins, thanks to the good offices of H.H. Prince Dhani Nivat, and verify for himself the Tamil verses recited by them at the coronation of their kings and at the swinging festival. Though the swinging festival has not been publicly celebrated in Bangkok for about twenty years, the huge posts meant for the swing may yet be seen. It were well worth investigating the origin and development of the *Triyambavāy Trīpavāy* festivals in Thailand. The Maharajaguru, as the chief priest is called, repeated to the writer the tradition that had been mentioned by his predecessors that the Court Brahmins of Thailand seem to have originally come from Ramesvaram. The guru also felt, after a pilgrimage undertaken to the Hindu shrines of India, that the ritual in vogue among the Court Brahmins of Bangkok and the arrangements within their temples seemed to resemble those of the Tamil country, especially of Conjeevaram.

Thailand has had colonies of Brahmins also in the South, at Ligor and Takuapa, following the same traditions and celebrating the same festivals with the recitation of the verses from Manikkavasagar. Cambodia also has its court Brahmins at Phnom-penh. There is room for research regarding Tamil Court ceremonies and their influence abroad, as well as regarding the role of the Brahmins in these countries, how far they mixed with the colonists and the local populations, and in what manner they served the kings and Tamil merchants who patronised them. To all appearances, the Brahmins of Greater India did not have the powers and prerogatives, and did not claim the

o.c.: He says (p. 1) "In the general sketch that follows I have availed myself very largely of the excellent survey of the subject by Coedes in his latest work on *Histoire ancienne des etats hindouises de l'Extreme Orient*".

exclusive rights which were exercised by the Brahmins in contemporary India.[11]

2. The museum library at Bangkok contains Sanskrit manuscripts which may throw light on the spread of the ritual of the Tamil country in Thailand. There are also manuscripts in the possession of the Maharajaguru which should be studied. The Tamil verses recited by the Brahmins are written in either grantha or in the Thai script, and have had various redactions.

3. As the vehicle of literary and religious thought and as the language of the inscriptions, the Sanskrit language held paramount sway in these lands as it did hold paramount sway during certain periods at the courts of the Tamil kings. The use of Sanskrit is no indication that the influences were not from the Tamil country or from the Tamil people. It is necessary to insist that the first records available in South-East Asia are not necessarily the earliest possible records of contact with India.[12]

Certain writers have ignored entirely the pre-Aryan and non-Aryan elements in the languages and cultures of South-East Asia, elements which gave a unity and cohesiveness to the regions known as "Greater India" and facilitated the spread of influences during the Gupta and Pallava periods. Further, Gupta influences and Amaravati art could have reached South-East Asia via the Tamil kingdoms.

4. The Tamil influence, especially in Thailand, spread also to the field of literature. There are names and episodes in the Thai *Ramakien* (*Ramayana*) which are incontestably of Tamil origin, as is also the devotion to the sea-goddess, Manimekalai.[13] The history of the Tamil loan

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[11] H. G. QUARITCH-WALES, *Siamese State Ceremonies*, o.c., pp. 54-33.

[12] G. COEDES, *Les etats hindouises*, o.c., p. 35.

[13] Cf. PHYA ANUMAN RAJADHON, *Thai Literature* in the *Thai-and Culture Series.*

words in the Thai language as well as in Malay and Javanese are bound to reveal very interesting aspects of the Tamil influence. Sanskrit words in their grantha form and ancient place names have their own importance.

5. Tamil influence in the domain of sculpture is revealed by the numerous statues of Vishnu with cylindrical mitre, of Pallava inspiration.[14] The museums of Bangkok, Djakartha, Palembang, Saigon, Tourane and Hanoi contain religious and profane sculptures that have yet to be studied. Though already the objects of study by certain authors, one cannot imagine the extent to which statues of Agastya and Ganesha are widespread over the Malay archipelago and in Viet-Nam. The field museums of Majapahit and Prambanan also have a remarkable collection of Agastya and Ganesha figures. One has grounds to doubt the theory that connects Agastya and Ganesha with Aryanisation.

Some of these museums as those in Bangkok and Djakartha also contain numerous bronzes of Chola inspiration.[15]

6. Every country of South-East Asia, be it Thailand, Cambodia, Malaya, Champa or Indonesia, reveals the influence of Tamil architecture, especially of Mamallapuram and Conjeevaram. The writer makes no apology for the following quotations from a comparatively recent book[16]:

> In Ceylon Hindu Pallava works of the best style are confined to the splendid rock sculptures of Isurumuniya, namely the man and the horse, and the elephants so reminiscent of the descent of the Ganges reliefs at Mahabalipuram. A stone Bodhisattva found in Ceylon has

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[14] P. DUPONT, *Visnus mitres de l'Indochine Occidentale*, BEFEO, Vol. XLI, pp. 233-254.

[15] SILPA BIRASRI, *Thai Buddhist Sculpture*, Bangkok, 1954, p. 12: "For reasons of different periods, contrary to other peoples who also adopted Indian culture, the Thai were not inspired by the Gupta Art, but by Indian bronzes of the 10th—12th century from Ceylon and South India."

[16] H. G. QUARITCH-WALES, *The Making of Greater India*, o.c., pp. 32, 33, 34, 102, 152-3, 205.

been recognised by Paranavitana as having Pallava affinities. There are also a few figures of somewhat inferior workmanship, notably the Avalokitesvara at Kustarajala, the image in the round standing in front of the temple at Kurukkalmadam and the colossal Budurvegala group.

Here (Burma) remains attributable to the Pallava wave seem to be confined to a couple of Hindu sculptures from old Prome, the mass of the people probably remaining Buddhist. One of them is a headless but otherwise well preserved relief showing Vishnu and Lakshmi. Though close to the Pallava style it shows certain iconographical divergences. The other figure of Vishnu on Garuda, is of poor workmanship, "the artist knew his subject well but failed to give an artistic expression to it."

I ascribe to Pallava colonists of the seventh century the Siva temple remains I excavated in Kedah ; and near to one of them was found a miniature shrine roof closely resembling the roof of a Pallava ratha. The latter Siva temples of the eleventh and twelfth centuries that I also excavated in Kedah seem to be decadent survivals of the same wave of influence. It is noteworthy that the terracotta Ganesa found in one of these, like the similar figure illustrated at the end of Schnitger's book, but in complete distinction from the usual pose of Indo-Javanese Ganesas, is seated in the attitude of Royal ease.

I have also called attention to the way in which another stone image of Visnu from Wieng Sra seems to be a lifeless copy of a Pallava model, such as the probably eighth century Pallava Siva which forms one of the Takuapa triad. The latter are probably to be identified as a Gangadhara group.

Krom indeed had already recognized that no fatherland for Indo-Javanese art could be pointed to in India. And we may go so far as to agree with him that the Dieng art shows "most agreement with, or properly, least difference from", South Indian art, specifically in the square plan, symmetry, roof stages, and stress on horizontal lines. Decoration is with pilasters and such simple Indian motifs as garlands and lotus petals, complex foliage motifs apparently not yet appearing. In my opinion the fact that the Indo-Javanese temples up to the early part of the ninth century were built of wood or mixed materials points to South Indian influence being predominant, for prior to this both in North India and in Indo-China brick temples were being constructed.

Pallava influence is perhaps most strongly indicated by the presence of the *kāla-makara* over doorways, for the *kāla-makara,* as a combined motif, was a Pallava innovation in Indian art. We have already seen the relative preponderance of Pallava influence in Indo-Malaysian sculpture and this applies even more to the sculpture of the Dieng plateau.

We will now consider the sculpture corresponding to the decorative styles we have just discussed, that is to say, up to and including the Dong-Dzu'o'ng style. The earliest Cham sculpture has been termed by M. Stern "revivified Gupta" but I would be less certain that by this date, the eighth century, Cham sculpture had not also absorbed some Pallava influence. That at least seems to be indicated in the somewhat later Hoalai sculpture, by such features as the broad shoulders and some details of dress and ornament.

Again, it is important to note that the simplicity of the architectural plan characteristic of the simple and intermediate Pre-Angkorian temples is as frequent in early Pallava temples as it is in early Gupta. Indeed, the general plainness of decoration of these Khmer types is reminiscent of the sobriety of the Pallava ornament, which had been less enriched by complex Hellenic forms than was the case further north. The little Siva shrines of probably seventh century, that I excavated in Kedah, seem to me closely allied to the type of Pallava building that may have influenced the early Khmer evolution.[17]

7. The spread of South Indian drama, music and dance to South-East Asia have been noted, but never studied. These influences may be seen in Thailand, Cambodia, Java, and, not a little, in Bali. Beryl de Zœte, in her book, *The Other Mind* has through her illustrations shown some of these resemblances, but the writer has had occasion to see especially in the Cham museum of Tourane (Viet-Nam) and in Cambodia sculptures and bas-reliefs of danseuses in decidedly South Indian poses. The scope in this field of work is unlimited as must be obvious even to the casual Tamil tourist that visits South-East Asia.[18]

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17 See also Ph. STERN, *L'art du Champa et son evolution,* Paris, 1942; J. LEUBA, *Les Chams et leur art,* Paris, 1923.

18 G. GROSLIER, *Danseuses Cambodgiennes,* Paris, 1913; BERYL DE ZOETE, *The Other Mind,* London, 1953; BERYL DE ZOETE and WALTER SPIES, *Dance and Drama in Bali,* London; DHANIT YUPHO, *Classical Siamese Theatre,* Bangkok, 1952.

8. Cultural anthropology is another branch of studies greatly neglected by scholars of South India and Ceylon. The racial affinities of the Chams and Khmers, the Malays and Indonesians, deserve greater attention and study. Sumatra has a race of people, the Karo-Bataks, whose branch, the Simbiring are subdivided into clans bearing names resembling Chola, Pandiya, and Pallava. Neither the Simbiring nor the other branches of the Batak race have been studied by scholars competent in the Tamil Language and in South Indian customs and culture. There is need for Tamil scholars who will live among the Simbiring and other Batak people for a period of time so as to make a comparative study of their customs, laws, religion and language.

9. Since South-East Asian culture, like Indian culture, was intimately linked with religion, the history of South-East Asian religions does reveal a great deal of Tamil influence. Saivism and the *lingam* worship spread all over these countries, and the branch of philosophy in vogue, especially in Indonesia, was the *Siddantha.*

10. The part played by Tamil-speaking peoples in the spread of Mahayana as well as Hinayana Buddhism, and later in the diffusion of Islam in Indo-China and in the Malay Archipelago, are also fields in which much investigation is needed.

11. While these are some of the fields open to historical enquiry, the continuation of Tamil influence from the post-Chola period to our day also deserves attention. Tamil sailors have continued to sail along the routes traced by the early Tamil Argonauts and thousands of Tamil merchants and settlers in Burma, Thailand, Malaya, Viet-Nam, Indonesia, continue today the traditions of their ancestors. Present political and economic changes may affect the geography and population of the Greater Tamil Nad that exists on the foundations of a common culture and language, and hence, the present is an apt moment to take stock of the past.

It should not be imagined, either, that all the influences were one way, that they went from South India and Ceylon to the South-East. It is left to our scholars also to trace the influences to which we were subject by the South-East Asian countries.

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The writer's tour of South-East Asia convinced him also of the strength and power of the historical and cultural foundations of South-East Asian co-operation. The foundations were laid thousands of years ago, long before the advent of the " Apostles of Aryanism ", and those foundations have been strengthened and reinforced during the centuries of the Christian era. To persons in India and Ceylon whose vision has been constantly turned towards the West, and whose only measures of greatness are the attainments of the Greeks and the Romans, the knowledge of the wealth of natural beauty and resource, of the abundance of historic monuments scattered over large tracts of land, of the flux and reflux of inter-cultural movements in South-East Asia, must bring with it the message of a new hope and a new destiny.

These places and these monuments do form part of the South-East Asian heritage ; but they are also a tribute to human achievement and form part of the world's inheritance. If the ideal of a One World is no mere idle word, then its citizens must interest themselves not only in the Acropolis but also in Anghor, not only in the reliefs of the Ara Pacis but also in the reliefs of Prambanan and Panataran, not only in ruined temples along the shores of the Mediterranean but also in the ruins of the Islands and countries washed by the waters of the South-Eastern seas.

The protection, the restoration and the preservation of these monuments of Asian genius ought to be the concern of every enlightened nation that is willing to give a helping hand to deserving causes. It is common knowledge that countries like Viet-Nam and Indonesia are in great

need of funds for archaeological and cultural work. Viet-Nam, distracted as it is by civil strife, has not had the leisure to attend to monuments. One finds hoary trees entrenched on the tops of Cham towers, and a virile vegetation over-running monastic cells and stupas at Duong-Dzuong ; one finds tapioca and banana cultivated within the broken walls of the temples of Sinhapura (Tra-Keiu), and bandits a menace to the tourist who seeks to reach Mi-son. The snake and the lizard keep court near shrines where Prakashadharman and Indravarman worshipped. Indonesia, with its colossal architectural heritage, finds itself short of funds and specialists. What great loss would it not be for the world if the temples of the Dieng plateau and the sculptures of Tjandi Sari were to crumble away into oblivion ? Cambodia, Viet-Nam, and Indonesia have more monuments than they can preserve for posterity from their own slender resources.

A bar to effective cultural co-operation in South-East Asia is the fact that Universities and Departments of Culture in these countries yet remain isolated, and are in dire need of a new orientation. There is nothing that promotes understanding among peoples so much as the consciousness of a common heritage and the use of common institutions in the past. This consciousness of a common heritage has to be preceded by basic research and has to be recreated for the benefit of every generation. For the purposes of a more effective cultural exchange within this area, the greatest encouragement and facility should be given to scholars of one country to visit the other countries. Periodical tours of the members of the teaching staff of Universities in the faculties of Language and Literature, of History and Politics, and of Economics should be promoted as early as possible, and both Governments and cultural foundations be requested for subsidies and assistance in these projects.

Such tours and contacts are all the more necessary at the present time when Asians themselves are undertaking

archaeological, historical, cultural, and administrative work that was hitherto undertaken by Europeans. While acknowledging the immense debt due to the European pioneers and scholars, one feels that these same studies are entering upon a new era of comprehension and interpretation because of Asian Scholarship.

In this new era, the University of Malaya is in an enviable situation with regard to the study of cultural influences in South-East Asia. By its geographical location and by its service to various language groups and cultures, the University of Malaya provides rare opportunities for comparative studies. Hence it is hoped that Tamil Culture in South-East Asia will form an important subject in the courses given by the Department of Indian Studies that the University of Malaya is to inaugurate in the not distant future.

Tataka in Other Literatures

T. P. MINAKSHISUNDARAN, M.A., M.O.L., B.L.

Next to Valmiki's Ramayana, the book which is most popular in North India is the *Ram Caritmanas* or the Divine Lake of Rama's Story by Saint Tulasidas. Being in the spoken tongue, the latter makes a greater appeal to the common man. Therefore the study of Kamban's Tātakā by the late Rajeswari Ammal creates in us a curiosity to know how this great saint of the North has dealt with the first tragedy of Tātakā in his Ramayana.

The whole story is dismissed there in one single verse :

Cale Jāta muni dīrhi dekhaī
Sunī Tādakā Krodha Kari dhēī.
Ēkahi bāna prānā hari linhā
Dina jānī tehi nija pada dīnhā

" Whilst going, the saint showed Tātakā to the royal princes ; hearing this, she came running, working herself into a rage. Rama aimed but one arrow for killing her. Knowing her helplessness He gave her His own Heavens ".

It is clear that this saint of the North who had been to Rameswaram in the South, passing through the Tamil country, had ample opportunities for knowing, if he cared, the story of Ramayana as revealed to the Tamilians by Kamban and that he did make use of his experience of the South and its version in his *Ram Caritmanas*. But he has not been to any extent moved by Kamban's tragedy of Tātakā. Perhaps his scheme of the epic prevented that kind of elaboration of a minor story. But even in this one single verse, he has given us his own vision of this story as the revelation of Rama's Grace unto the sinners and the downfallen. Man, according to this vision, is a creature of fate and circumstances, and God's Grace alone can save him. It is thus Tātakā is saved by the great saviour, Rama. The

fact of Rama being an incarnation can never be relegated to the background in the mind of Tulasidas and that is why this tragedy assumes the form of the final redemption of the accursed soul.

Nor does the Hindi poet elaborate the various stories Visvamitra is narrating in Valmiki. Immediately after a verse describing the princes starting from their father's home, occurs the verse translated above. The next one refers to Visvamitra teaching the princes the two mantras; and in the third verse they reach Visvamitra's asram and partake of his feast of fruits and roots. In the subsequent verse, Rama next morning requests the sage to start and perform his sacrifice without any fear. Thus the poet is rushing to describe the feats and glories of Rama alone, without reminding us of His youth or childhood, but always having in mind and impressing on our mind His divinity.

II

The story of Ramayana has been written also by the Father of modern Malayalam literature, Eluttaccan. He comes from a land very much familiar with Kamban. Our mind naturally asks how this story has appealed to this poetic architect of Malayalam. This poet also places before our mind's eye and his mind's eye the picture of the divinity of Rama; at the same time he writes the drama of the miracle of His childhood. Visvamitra comes to beg for the help of Rama and Lakshmana, not of Rama alone as in Kamban who makes Lakshmana a necessary and inseparable adjunct of Rama. Dasaratha feels that he cannot bear the separation from his dear child Rama; but Vasista, reveals the secret truth about Rama's divinity. Rama and Lakshmana are thereafter sent along with Visvamitra, after they take leave of all their parents in the most affectionate way and after all the auspicious ceremonies have been duly performed. All these are probably intended to emphasise the tender age of the King's pet child.

Visvamitra walks very slowly with these two 'princes of purity' and passes through a few countries. The saint

smiles and talks with love and grace: "O Thou Rama, O Thou Lakshmana". He follows as it were the individual method of teaching, in thus addressing them: "Are you not youths of tender age? You have not known before this, what thirst or hunger is. You must not on any account suffer from thirst or hunger. For this purpose, "O strong ones! there are these two very great arts. You do learn and recite mentally the mantras of these arts, this Bala and this Abala—without any further waste of time. These have been graciously given by the gods". The saint teaches these to Rama and his brother. Hunger and thirst disappear. Visvamitra crosses the Ganges with the princes. When the sage is about to enter the forest of Tātakā he puts on a deep smile and addresses Rama thus "Raghava, Rama, Thou ocean of true heroism, till now no one could pass through this place. Do you see this forest? This is the place where lives the frightful Tātakā. No man could ever defy her and walk through this direct route. Take care. You must kill her". When the great Risi is speaking thus, Rama makes a slight twang of his bowstring. All the worlds stand aghast for a while. The Night-walker, Tātakā, hears this light twang of the bowstring and gets enraged; she rushes with great speed towards Rama, to devour him. Raghava sends an arrow. The next moment it hits her and pierces her body. Like a flying mountain falling down shorn of its wings, this Tātakā of cruel form falls down to the ground. They come and see only a Yakshi—a beautiful damsel fully adorned with jewels of gold and gems. And this Yakshi who had been the demon Tātakā because of a curse, now, at the divine command of Rama, reaches the Heavens.

Then follows the story of the gift of the divine weapons by Visvamitra. They thereafter enter Kanvāsrama for spending the night therein. Next morning they reach Siddhasrama and meet the Risis. All these are not mentioned in this order in Valmiki or Kamban. Rama at the end requests Visvamitra to start the sacrifice, since there can be no more obstruction by Tātakā.

It is clear that this great poet of Malabar revels in the miraculous feat of the Lord, walking like a youth in human form, inspiring love not only in the minds of His parents but also in the minds of the all-knowing Risis like Visvamitra. The loving and youthful sports of Krishna, are, indeed, well known ; but the same joy is experienced by this poet in recounting the story of Rama's youth. The tragedy of Tātakā, the spiritual conflict of life, the growing anxiety of Visvamitra—all these make no appeal to the Malayalam Muse. It is all a child's play for Rama—a slight twang of the bowstring and no more. The magical and terrific battle which the demoness wages with Rama, in Valmiki and Kamban, is absent here. The saint takes the princes, shows the forest and describes her cruelty, rounding off his speech with a short request to kill her. Rama does as he is requested, feeling no qualms of conscience. All the same this destruction of Tātakā is a feat nobody ever dreamt of ; does not the saint Visvamitra say so ? She falls down like a great flying mountain at the mere twang of a bowstring almost reminding us of the feats of Krishna's childhood. It is not the cursed metamorphosis of a beautiful woman into a demoness but the divine metamorphosis of the demoness into a beautiful damsel described and emphasised at the end, that is the moral and message of this story.

It is again the story of the saviour sending the sinner to Svarga or the Heavens of the devas but not—be it remembered—to His own Heavens, Vaikunta, as in Tulsidas.

Both Tulsidas and Eluttaccan are following the Adhyātma Ramayana and hence the similarity ; but all the same even here Valmiki and Kamban are heard as distant echoes in that final metamorphosis and in the youthful feats of Rama. What change of tune and emphasis in their stories almost creating a new music of their own !

III

In Telugu, the most popular and the shortest Ramayana is by a famous lady Molla (mullai or jasmine is the Tamil

form of this name and Mullaiyar is the name of a Tamil poetess of the Cangkam age.) This Telugu poetess is said to belong to the age of Krishnadeva Raya and her description of the durbar of Dasaratha seems to remind us of the courts of later kings like that of this Raya of Vijayanagar, filled with the groups of good men, ministers, purohits or priests, relatives, ambassadors, songsters, friends, wives and sons of the king, comedians, artists and persons of wit and gaiety. Visvamitra in this version takes charge of Rama and Lakshmana from the king, Dasaratha. Whilst they are going through a dreadful forest, one Rakshasa woman with a terrifying form and roaring laughter comes towards them. At the sight of this cruel Rakshasi, that elephant among the saints, Visvamitra hastens towards Rama. "Here comes Tātakā. She is moving about. Do not think of her as a woman. Send your arrow-shaft so that this sinner may fall down dead"—thus he hurriedly addresses Rama. Here Rama is described as "one who was frightened". This is rather curious; it therefore looks as though the present reading is a mistake for 'one who was not frightened'—'Bhayapadedi' should be 'Bhayapadadi'. If the fright is at the idea of killing a woman at the request of Visvamitra, no correction is needed and the verse, as it stands, will show Rama's moral horror at this unmanly act. (To continue the story.) Listening to the talk of the moon amongst the saints, Visvamitra, who has exclaimed thus, Ramachandra reasons in his own mind: "Killing this woman—how is that a greatness for my arrow? Will not the heroes laugh at me?" Visvamitra knowing the feelings of Rama cries "Fie" and frowns within his own mind. At this, Ramachandra, whilst the devas stand praising him, takes up and aims the straight and correct arrow at her chest appearing like a fortress gate. He, in this terrible play of his, makes Tātakā fall flat on the ground.

Molla also thus hurries through the story, clearly bringing out the cruel strength of Tātakā, the righteous indignation and justifiable fright of Visvamitra, the heroic contempt of Rama for Tātakā, his horror at killing a woman, his

strength, his regard for Visvamitra's fears and his final victory over Tātakā. Perhaps Visvamitra does not here come off well. Nor is the change in the attitude of Rama—first unable to bear the very thought of killing a woman and at the very next moment felling her down—developed in a harmonious way.

Ranganatha's *Ramayana Dvipada* is a rather popular Telugu epic of the Middle Ages. It runs flowingly in an easy style. It more or less translates the story of Valmiki. Visvamitra's almost maternal love for Rama, as if the latter were a child, is emphasised in this version, probably because in Valmiki, Visvamitra sings like a loving mother the waking song, a " Suprabhatam " for Rama, as soon as the sun rises.

Bhaskara's *Ramayana,* another famous work in Telugu, is written in a learned style and is more majestic. It is also a kind of translation of Valmiki but revels in exaggerations ; for instance, he describes the noise of the bowstring as reaching the extremities of the whole universe and frightening even Tātakā—an idea which ill fits Tātakā as we know her in Valmiki where till her last breath she knows no fear. Kamban also exaggerates, but his exaggerations harmonise with the supernatural sphere to which he raises his story ; but in others this high level is not always scrupulously maintained and the result sometimes is a feeling of artificiality, if not bathos.

Katta Varadaraja's *Ramayana Dvipada* in Telugu, published by the Saraswathi Mahal Library, Tanjore, belongs to the Naick period of the Tamil land. The style is very simple, sometimes becoming almost prosaic. It also closely follows Valmiki—a simple straight-forward and free but summarised translation.

It is surprising that in spite of some of these Telugu authors writing their works in the Tamil land, they do not show any inclination to follow Kamban of the Tamil land. The people of the Telugu country are more true to Valmiki probably because of their reverence for the great Risi, the author of the Ādi Kāvya, from whom, they probably feel they cannot differ.

The Short Story and its Development in Tamil[1]

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While the art of short story writing in Tamil is only 30 years old, its genesis may be sought in the early records of Tamil literature. There was a variety of prose mentioned in *Tolkappiyam*, the earliest grammar extant (5th Century B.C.) which must have approximated to fiction.* Though certain verses in *Kalittogai, Narrinai, Akananuru,* etc., represent only one episode in a picturesque manner and though we see therein men and women for a few minutes and see them in a few relationships and circumstances, they cannot be regarded as short stories proper, for according to Edgar Allen Poe, " A Short story is a prose narrative requiring from half an hour to one or two hours in its perusal ". The *Panchatantra tales* of the sixth century A.D., *Madana Kama Ra:jan's story,* the *Vikramaditya stories* have all existed and gained a foothold as imaginative literature in prose but all such stories are not " short stories ". Father Beschi of the 18th century and Ashtavadanam Veeraswamy Chettiar (author of *Vinoda Rasa Manjari*) made their own contributions to Tamil prose, based largely upon their faculty of imagination.

Subramania Bharati (1882-1921) may be rightly regarded as the precursor of Tamil short story writers. His stories *Tindima Sa:stri* depicting the customs and manners of Kerala, especially of the Nambudri Brahman

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[1] Paper presented at the Third All India Writers' Conference at Annamalainagar.

* *பொருளொடு புணர்ந்த நகைமொழி* in Tol. Porul.

S. 485. The Commentator cites *சிறுகுரீஇயுரை* as an instance.

and *Swarna Kumāri* wherein a Brahmo Samajist bridegroom married to a Brahmo bride becomes a disciple of Lokamanya Tilak are the forerunners of the regular short stories that were to come later.

Isolated attempts at short story writing appear to have been made by Vedanayakam Pillai (1824-89), V. V. S. Aiyar (1881-1925) and Marai Malai Atigal (1876-1950). Marai Malai Atigal adopted the epistolary method wherein the action is unfolded by means of letters entitled *Kokilamba:l Kadithangal.* Each letter appears like a short story but all the letters are dove-tailed and when read together give the impression of a novel rather than a short story.

It would not be wrong to say that Kalki (R. Krishnamoorthy) is the father of short story writing in Tamil, judged by the technique and the range of his stories. For two decades, by his association first with *Ananda Vikatan* and latterly with the other periodical *Kalki,* he has established a reputation as one of the best short story writers in Tamil. His faculty as a writer is well-known. He was able to adapt himself to many varied forms of composition such as the novel, the short story and the essay. He was probably of the view that if the novel is a pocket-theatre, the short story is a novel-in-little. That explains the occasional length of his stories.

Almost contemporaneous with him arose two other writers S. Vridhachalam known familiarly as Pudumai Pithan (1906-1948) and Ku. Pa. Rajagopalan, whose names will be remembered by posterity as forcible and penetrating short story writers. They have passed away in recent years, leaving their families in no affluent circumstances. In the words of Mr. Jambunathan, Pudumai Pithan was a top-rank short story writer of originality. He translated several of the world's best short stories. *Ulagattu Siru Kathaigal,* and *Deivam Kodutta Varam* are two volumes of his translations. Several of his original

stories betray the influence of Maupassant, Kipling, Tolstoi and Gorki. Wild and undisciplined as he was, his stories betray, however, a morbid genius. His creative genius must have taken the pen from his fingers and moved in directions strange and unknown. He does not hesitate to show life as it might be in some nook or corner of the country. For compression and abbreviation he has few parallels.

Ku. Pa. Rajagopalan created many new characters that are life-like. The commonplace and generally ignored facts of life formed his province and his stories are rich in suggestion, sure incendiaries of the imagination of the reader. He used the most fertile words and selected details which would call up to mind several other details connected therewith. His fame will rest not merely on his own productions (*Kā:na:male Kā:dal, Punar Janmam* and *Kanaka:mbaram*) but on his masterly translation of *Dr. Jekyll and Mr. Hyde* (as *Irattai Manithan*).

There is now a legion of short story writers in Tamil, as the short story has come into its own as a popular form of literature, prompted mainly by the rush of modern life and fostered by several magazines in Tamil.

Panchamirtham, Lakshmi, Ananda Vikatan, Kalki, Manikodi, India, Prasanda Vikatan, Ananda Bodini, Kalai Magal, Vasantam, Chintanai, Amudha Surabi, Manjari, Sakti, Ponni, Kalai Kadir, Kumutam, Katal, Siru Kathai, Ajanta, Swadesamitran Weekly, Dinamani Kadir, Veera Kesari, Ila Kasari and *Dinakaran* are some of the magazines which have promoted this art.

It will not be possible to do justice to all of the writers in this short paper. I shall, therefore, confine myself to a few of them with whom I stand in the relationship of a reader.

The President of this Conference Dr. Sir S. Radhakrishnan said at the last conference in Banaras that the

aim of literature is not so much to entertain or to instruct as to kindle the spirit in us. And the short story being one of the forms of literature, it is but natural to expect that some at least of the stories will inspire and elevate man. *Chidambaram* by Subramanya Bharati is one such story. It brings out the truth Chidambaram (abode of Shiva) is Srirangam (shrine of Vishnu) and Chidambaram is Palani (habitation of Subramania), that is to say "God is one". *Ku:ni Sundari* by C. Rajagopalachariar is another. In this story, a Vedanta Sastri (Retired Sub-Judge and widower) is wedded by force of circumstances to a Hunch-back 22-year old woman. Upanishadic wisdom that if one looks at her body she is not seen and if one looks at her the body is not seen is conveyed dexterously. *Tamil Mangai* by Ku. Pa. Ra., *Veda:nta Ke:sari* by Jeeva (Narana Durai Kannan), *Irattai Tamarai* by N. Chidambara Subramanyam, *Amara O:viyam* by Mahudam are some other stories which belong to this category.

According to Vachell, however, as endorsed by Pain, short story is not a serious contribution to literature. Hence, writers in all languages usually cater to a public that wants to be amused at a short sitting rather than instructed. From this point of view, stories pointing out the variance between the ideal proclaimed on public platforms and the actual practice receive the close attention of the public. *Tani Oruvanukku* by Pudumai Pittan contains in almost every line a satiric touch characteristic of the author, who shows that while people were eloquent on the public platform saying "if there is one man who has no food, we will annihilate this world," Amacci Samban, a Harijan orphan and several others like him die for want of a morsel of food. *Veda:nta Ke:sari* by Jeeva depicts how a Kaivalya Gnani tempts the wife of one of his devoted disciples. *Prathiva:thi Bayankaram* by the same author shows how a Sattainathar, who talks glibly of his socialistic views is engaged in a lottery with a view to swindling the money of others to their sad distress. *Ponniah*, a story by another writer, Govindan, thinly dis-

guised as Vindan, shows how a District Board President of reformist views tries to get rid of a barber suffering from the ravages of flood by shelling out Rs. 50 rather than allow him to stop in the pial of his big house. *Nondi Kuruvi* by Kanaiyali similarly shows how a college girl acts contrary to her eloquence on prevention of cruelty to animals and birds.

"Who is to blame ?" is another popular theme among short story writers in Tamil, as in other languages. Rajagopalachariar in his *Pattasu,* Annadurai in his story *Kurrava:li Ya:r,* Pudumai Pittan in his *Ponnagaram* and Jeeva in his *Kolu Bommai* have tried to show that if the character in the story has thieved or has committed adultery it is because of the neglect and carelessness of Society.

Several old stories have appeared in new form, according to the mental attitude of the authors. *Dro:hama ?* (Is it treason ?) by Ku. Pa. Ra and *Rayasam Venkanna* by Karunanithi are stories based on the historical anecdote by which Tanjore passed on from the Nayaks to the Mahrattas. These two writers see Venkanna from different angles and the stories are the result of their creative imagination brought to bear upon the dry facts of the historian. *Pa:ta:li* by Pushpaturai Subramanyam makes Ajatasatru live again amidst us. *Araikurai Kathaigal* (Incomplete Stories) by Konashtai give a new shape and colour to Yayathi's exchange of his old age with his son's youth. *Agalya :* by Pudumai Pittan is a story retold differently in a daring manner and the required setting.

Another pet theme is the Writer's life and livelihood. Kalki portrays how a story-writer finding that his beloved is taken over by a film producer, becomes a *Sanyasi,* at least in another film. (This he does in *Sunduvin Sanya:sam*). Vindan shows how a Tamil writer, when neglected in his Country, goes to the north and how his writings in Hindi under a disguised name (Vakranathji) are widely translated in Tamil and how his books are the best sellers. Pudumai Pittan in *Kaditham* (Letter) shows

how people who write to authors long letters in private applauding their works hesitate to insert a line in public and thereby only help the authors to live in penury. N. Chidambarasubramanyam's *Eluta:ta Katai* (A story that was not written) is indicative of the fact that at times it becomes impossible for a long time for an author to write a really good short story.

Certain writers in their short stories indicate their thorough mastery of the psychology of men and women. Aru. Ramanathan is an adept in stories relating to sex psychology. T. K. Sreenivasan shows his knowledge of men and women in his stories such as *Tunba Kathai.* A natural intimate insight of woman is noticed in the stories written by Lakshmi (or Dr. Tiripurasundari), Kumuthini and Guhapriyai. For example, Lakshmi's stories *Wonderful Women (Visittira Pengal)* and *I Class Ticket* are as fresh and interesting as those of Bani Ray in Bengali and they are all worth the telling. There is a naturalness and reality in her dialogues, even though she is not reporting the conversation directly. Vindan, like Govinda, in *Maithili,* depicts well the feelings of men and women of the lower classes. Vindan's advantage is that he himself hails from the labouring class. Periaswamy Thooran, M. Varadarajan, Rajam Krishnan and K. V. Jagannathan also show their thorough understanding of the mind of children. In his story *Pavala Malligai* Jagannathan has shown how a young girl fond of gathering Parijatham flowers for her deity is upset by the cruel intention of the owner of the house to cut the tree. Rajam Krishnan has shown her knowledge of child psychology in her story *Pinchu Manam* (Tender heart).

Some writers have shown how the object of admiration and love of certain persons inspire those persons in their work of art and how when the object is removed from their presence they are unable to attain their usual excellence. Jeeva's *Fiddle Na:dha Brahmam* and Pushpathurai Subramanyam's *Jeeva Silai* are instances in point.

The misbehaviour of certain cinema proprietors or Directors has become another popular theme with writers. Jeeva's *Mrunalini* and Kalki's *Sunduvin Sanyasam* serve as examples.

The ethics of the removal of untouchability, widow remarriage and inter-caste marriage have been wrought into the texture of many of the stories. Kalki's *Visha Mantiram* depicts how the presence of a Harijan Inspector of Post Offices has not affected the capacity of the Post-master in removing the poison caused by snake-bite. A. S. P. Aiyar's *Van Malar* (in his collection *Vidhiyin Ceyal*) shows how Saroja, a young widow, remarries much against her early vow, after attending the All-India Women's Conference at Nagpur. But a more powerful story than this is Pudumai Pittan's *Vali* (Way). In this story, the pangs of a widow and her willingness to die are set forth. An accidental wound is caused in her chest. Blood flows out. She has no anxiety to stop it and finds relief in life expiring. She dies as though with a curse on the Creator, on man-made laws bordering on injustice and inequality. Stories which are likely to promote inter-caste marriages are not wanting. I will mention one or two. Yogi Suddhananda Bharati's *Kalima:vin Ka:tal,* wherein the daughter of a Muslim Fakir is married to a Hindu of an Ashram and Annadurai's *Pe:ran Bangalo:ril* (Grandson in Bangalore) wherein a young Brahmin widow is married to a Mudaliar teacher may be cited.

Stories prompting us to care for our helpless and less fortunate brethren are many. The contrast between worship at the temple with pomp and splendour and abhorrence of the beggar or the needy at the same time is brought out in stories such as *To a Single Individual* by Pudumai Pittan, *Desa:ntari* by Gurusamy and *Ko:yil Vilakku* (The lamp in the Temple) by Akilan. In the last mentioned story, Akilan has shown with deep pathos how a child is born in utter darkness on a stormy night and how a shop-owner (in ration time) who refuses to sell

kerosene to Samban for four annas, is engaged in the public switching on of the electric lights he has put up there at a cost of thousands of rupees.

Stories written by some writers have a literary flavour. Among them special mention must be made of Mu. Va. (M. Varadarajan) who makes no bid for cheap popularity and is content to express his thought in flawless Tamil to a public who is able to understand and appreciate his works. The collection of his stories entitled *Vidutalaiya:?* ranks among such publications. In one of the stories, *Katta:yam Vendum* he depicts the unemployment and poverty, and the consequent begging and suicide of a youth in a way characteristic of his own. Jeeva's story *Mullai* and Mahutum's story *Thirumaraiyin Theerpu* are other good illustrations.

There are some writers who write with the technique of story within a story. Akilan's story *Pen Pa:vam,* in which the tragic occurrence of a bus accident is told with remarkable power, is an illustration. Another good example of this tendency is found in S. P. Harshan's *Kodiyum Kolum,* where two episodes are so well-combined as to give the impression that they are one. Though the story is entitled " The Creeper and the stick ", the creeper symbolically expresses a woman and the stick similarly her husband. The outline of the story is as follows :— A merchant makes love to the daughter of a teacher. The father does not allow the girl to marry him because of his wealth. With vengeance the merchant dismisses from his service her husband who is employed in his firm. Further, he is intent on giving further trouble to the couple. The missing of a train offers him an opportunity to hear the story of a cartman, who would not drive the cart on hire for the man that had married the girl the cartman had loved before, lest he should kill the husband. In the story the words occur : " Is it just for me to say that I am interested in the growth of the creeper whilst I at the same time am removing the staff over which it has crept ?"

Whilst most writers of short stories do not give the complete endings and leave the readers to muse upon them, writers like A. S. P. Aiyar, Annadurai and Suddhananda Bharatiar do not usually put the reader in doubt in regard to conclusions ; they do dilate upon them besides.

A word about the tendency to adopt short stories as a means of propaganda. It is Karunanithi and Annadurai who are generally regarded as offending in this respect. C. Rajagopalachariar, A. S. P. Aiyar and Yogi Suddhananda Bharatiar are no exceptions. These writers appear to propagate their views on society in the course of their writings. They have a great appeal to a large reading public. About Annadurai as a prose-writer the General Secretary of the conference, Mr. M. R. Jambunathan, on a former occasion said, "he wields his pen with fervour to rouse the spirit of the masses". "Propaganda is a concession, a big concession no doubt, to the taste of a large section of the people of the time", wrote Barry Pain. The success of the short story depends, as has been stated by him, on the public taste and knowledge. Great collaboration is expected between the reader and the writer of a short story. A highly artistic work is rarely popular, because in our country the half-literate readers, whose number is considerable, expect their author to state everything. Though Annadurai's volume entitled *Short Stories* (*Siru Kathaigal*) contains stories wherein the rhetoric has greatly outweighed the creative tendency, the Volume called *Karpanai Chitram* (1947) has stories in which propaganda is subordinate to creative genius. Even the slightest story, like the *Minutes' Story* (*Nimisha Kathaigal*) which appear in *Dinamani Kadir,* will yield under analysis a conception of the moral values of the characters and incidents in the story. Though conscious didacticism in a short story is to be avoided as far as possible, to let it go without a general moral philosophy is to take away the greatness of art. Though according to Hudson, the aim of the short story is to provide amusement for the idle

hour, that story should be regarded as the best, other things being equal, which kindles the spirit in us.

Another short story writer who has impressed me is "Maya:vi". One remarkable story is *Pani Thirai.* Krishnan, a friend of Ramu for over 20 years, lives in a house built by the latter 15 miles off Bombay. The house was constructed as residence for the sick wife of Ramu. Owing to financial difficulties, the house is required by him now. Krishnan refuses to vacate owing to a misunderstanding caused by a Sait, the prospective buyer. The false prestige of Krishnan, the lovable nature of Ramu, the waywardness and cruelty of Krishnan's friends who go to the length of scorning the owner of the house, the pathetic position of the ailing patient, Krishnan's dramatic appearance at Ramu's house, his offer to vacate the house for the occupation of the patient are all portrayed with vividness, insight and sympathy. The characters live in our minds long after we have read the story and the march of events in the story impresses on us as natural in the circumstances.

Among other short story writers, who write with imagination and skill, mention may be made of Tevan, Chandilyan, Anai Kunchitapadam and Puttaneri Subramanyam.

Among short tales which are fit to be placed in the hands of students mention may be made of *Siru Kathai Tiral* by C. M. Ramachandram Chettiar, *Nattupura Kathaigal* and *Samuga Kathaigal* by K. Appadurai, *Vignana Kathaigal* by P. N. Appuswami (which reminds one of *Just So Stories* by Kipling), and *Siru Kathai Kalanjiyam* by Palur Kannappa Mudaliar.

Among translations, the stories from Indian and continental languages translated by Pudumai Pithan, Ku. Pa. Rajagopalan, R. Veelinathan, Senapathi, T. N. Kumaraswami and A. K. Jayaraman deserve special men-

tion. The attempt in 1946 of S. Guruswamy to translate about nine stories from different Indian languages is laudable. These stories are well worth a perusal.

The value of the contributions to the development of the art of story writing for children made by Ala. Valliappa, Tamil Vanan, *Ambuli Mama* and *Kannan* can scarcely be exaggerated.

Among Jaffna writers, Ariyaratnam, Vaithilingam, Sambandam and Ilangaiyarkon appear to be eminent.

S. V. V., Periaswamy Thooran, Suki and Nadodi, by their clear and well-proportioned outlines, their graphic description of the appearance and attitude of the characters, their skill in making commonplace things significant by their touch have endeared themselves to a host of readers. Many of their writings are on the border line between a short story and an essay or a skit.

Many short stories have been appearing from time to time in various periodicals and magazines and some of them are dull and insipid.

But it is a pleasure to read in the magazines, stories such as the following :—

Nondi Kuruvi	by Kanaiyali
Jala Samadhi	by Jagasirpiyan
Kadalum Karaiyum	by Somu
Thambiyum Tamayanum	by Gnanambal
Anna Pu:rani	by K. R. Gopalan
Avan A:nmakan	by Somas
Adutta Veedu	by Kausikan
Kanivu	by S. T. Sreenivasan.

If I were asked to recommend a dozen Tamil short stories for translation into other Indian languages, I would recommend the following :—

Ku. Pa. Rajagopalan's	*Ka:na:male Ka:thal*
Puthumai Pittan's	*Vali*
Kalki's	*Visha Manthiram*
Suddhananda Bharati's	*Kadikara Sangili*
Akilan's	*Ithaya Ciraiyil*
Vindan's	*Mullai Kodiya:l*
Lakshmi's	*Vil Vandi*
Jeeva's	*Veda:nta Ke:sari*
Mayavi's	*Panittirai*
T. K. Sreenivasan's	*Tunba Kathai*
Pushpatturai Subramanyam's	*Jeeva Silai*
Kanaiyali's	*Nondi Kuruvi.*

I should not conclude this account without referring to the following authors who contribute regularly to magazines :—

K. Rajavelu	Pushpa Mahadevan
K. N. Subramanyan	Gomathi Swaminathan
G. Kausalya	Venkatalakshmi
V. Rangarajan	Purasu Balakrishnan
Radha Manalan	Vai. Shanmugasundaram
Thillai Villalan	G. S. Balakrishnan.
Anuttama	

As the interest, number and merit of the reading public grows, so will the merit and range of this new form of literature develop. The art of short story writing in Tamil therefore has a great future.

The Pallavas, their origin and their title "Videlvidugu"

C. NAGALINGAM.

The dynasty of kings known as the Pallavas ruled over a good part of South India and the Deccan from about the middle of the third century A.D. to the close of the ninth century. At the height of their power their authority covered the whole of South India and a large part of the Deccan and Western India. The first king of this dynasty, so far as it is known today, was Sivaskandavarman (c. 225 A.D.) Mahendravarman I (600-630 A.D.) and his son Narasimmavarman I (630-668 A.D.), who was also known as Mahamallan, were two of the greatest kings of this dynasty. During the reign of the former, the Chalukya Emperor Pulikesin II invaded the Pallava kingdom without much success, and he repeated his invasion during the reign of Narasimmavarman. This time the Pallava army defeated Pulikesin in a series of battles and pursued him into his own territory as far as his capital Badami, and after the historic battle there, destroyed that city and erected a pillar of victory on the site. The Pallava general who was responsible for this great victory was Paranjothi who in his later life became a saint with the name of Siruthondar (Humble servant of God). He is one of the sixty-three Saiva saints mentioned in the Tamil *Periya Puranam* which has the following stanza with the reference to his early military career :—

மன்னவர்க்குத் தண்டுபோய் வடபுலத்து வாதாவித்
தொன்னகரந் துகளாகத் துளைநெடுங்கை வரையுகைத்துப்
பன்மணியு நிதிக்குவையும் பகட்டினமும் பரித்தொகையு
மின்னன வெண்ணில கவர்ந்தேயி கலரசன் முன் கொணர்ந்தார்

TRANSLATION[1] :—

> He (Siruthondar) led the (Pallava) King's army, destroyed the ancient city of Vatapi (Badami) in the Northern Country and brought before the king gems and treasures, herds of horses and elephants and other countless spoils of victory.

This enmity between the Pallavas and Chalukyas continued for several generations resulting in many battles with varying fortunes till the first Chalukya empire came to an end about a century later.

Another episode in the life of this great Pallava king which will be of special interest to Ceylon readers refers to the Sinhalese prince Manavamma. This prince, on being deprived of his kingdom by his enemies, took refuge with Narasimmavarman and stayed with him for nearly thirteen years in the hope of securing the help of the latter in order to regain his lost kingdom. The Sinhalese chronicle Mahavamsa[2] gives a vivid description of the royal treatment given by Narasimmavarman to the refugee prince of Ceylon, the great friendship which existed between the two, the part played by Manavamma in the Chalukya campaigns of Narasimmavarman and the help rendered by the Pallava king to Manavamma which resulted in the final restoration of the latter to his ancestral throne in Ceylon.

The Pallavas had their capital at Kanchipuram, also known in its shortened forms as Kanchi and Kachchi, situated about forty-five miles south-west of the modern city of Madras in the very heart of the Tamil land referred to in ancient Tamil literature as Thondaimandalam, which may be said to correspond roughly with the area covered by the North Arcot and Chingleput Districts at the present day. Kanchi still survives and is regarded by the Hindus as one of the seven sacred cities of India. It also retains

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1 C. Rasanayagam: *Ancient Jaffna,* p. 235.

2 *Culavamsa,* Part I, (GEIGER'S Translation) pp. 103-109.

intact a number of structures of the Pallava and the later Chola periods. One of these belonging to the Pallava period is the Vaikunthaperumal Kovil (Vishnu Temple) which contains a number of important Pallava inscriptions. These will be referred to later in this article. It was in the city of Kanchi that the Tamil *Kanda Puranam,* which has its original in the Sanskrit *Skandapurana,* was composed in the tenth century by Kachchiappa Sivachariyar, the high priest of the Siva Temple in that city.

The Pallavas were not only great builders but were also active patrons of all the fine arts and crafts which South India can boast of today, such as music, dancing, painting, sculpture, etc. The world-famous sculptures at Mamallapuram on the sea coast about thirty miles south of Madras are an enduring monument to the eminence achieved by the Pallavas in the field of creative art. With regard to their religious persuasions, most of the Pallava kings were either Saivites or Vaishnavites and a few of them were Buddhists or Jains. In administration they were efficient, enlightened and progressive. They encouraged knowledge regardless of the source it came from. As warriors noted for their personal bravery no less than for their knowledge and practice of the military art, they were pre-eminent among the royal houses of India. For nearly seven centuries they formed the bulwark of South India against invasions from the North, and during this period they resisted successfully such North Indian conquerors as Samudra Gupta (*c.* 350 A.D.) and Pulikesin.

The Pallava dynasty came to an end in 890 A.D. during the reign of Aparajithavarman. Thereafter the leadership of South India passed over to the Cholas who had hitherto been tributaries under the Pallavas. Many members of the Pallava royal house took service under the Cholas as chieftains, ministers, and generals and their descendants continued to play a leading part in the Chola empire until very near its fall in the sixteenth century. One such Pallava descendant was Pallavaraya Thiruvaranga Karuna-

kara Thondaiman, the most famous general under Chola Kulottunga I (1070-1120 A.D.) and the founder of the ancient naval and military base of Thondaimanaru in North Ceylon.

The extracts given below from the book[3] of Dr. Minakshi, one of the recent writers on Pallava history and from the preface contributed to it by Professor Nilakanta Sastri, the then Professor of History in the University of Madras, will give the reader a fair idea of some of the outstanding characteristics of the kings of the Pallava dynasty and the part they played in the growth of South Indian culture.

PHYSICAL CHARM OF THE KINGS.

Besides the surnames and other descriptions which reveal the personal charm of the kings in general we have actual portrait statues of many Pallava kings from which we can study their physical build and their appearance. The portrait statues of Simhavisnu and Mahendravarman in the Varaha cave at Mamallapuram make us infer that the Pallava kings were tall, well-built and possessed all the dignified marks of royalty.

LEARNING AND CULTURE.

The Pallava kings were well learned and highly cultured. For example we have in Mahendravarman I an author of Sanskrit plays, a great musician and an all round royal artist. Rajasimha and Pallava Malla again are described as kings well-versed in all the Sastras and philosophical works.

RELIGIOUS QUALITIES.

Almost every one of the Pallava kings was of a religious temperament. They were usually tolerant towards their subjects and stood as defenders and protectors of the different faiths that prevailed in the kingdom.

Professor Nilakanta Sastri makes the following comments in his preface :—

The age of the great Pallavas of the Simhavisnu line was perhaps the most formative period of South Indian

3 *Administration and Social Life under the Pallavas*: pp. 40-41.

Culture. It was an age of great art and great literature. A widespread and popular religious revival swept the face of the land, and was marked by celebrated contests between the upholders and traducers of Vedic forms of religion. Temple architecture and portrait sculpture attained forms of excellence that have remained models for all later times. And the area of the influence of Tamil Culture spread beyond the seas into the colonies of the East.

A number of scholars, European, Indian and Ceylonese, have written on the history of this illustrious dynasty, and much light has been and is continuing to be thrown on different aspects of Pallava history. But with regard to the origin of the dynasty itself there are wide differences of opinion among historians. There are two schools, one favouring a North Indian and the other favouring a South Indian and Tamil origin of this dynasty. Even among writers belonging to the same school there are differences as to the exact North or South Indian Origin. In stating the present position with regard to this difficult question this writer cannot do better than to quote the relevant extract, though somewhat long, from the same author.[4] It is given below :—

The origin of the Pallavas is still as obscure as ever.[5] There are many indications pointing to a North Indian origin of this line of rulers ; their earliest charters are in the Prakrit language and they are from the beginning patrons of Sanskrit learning and culture. But the attempt

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4 *Ibid*, pp. 10-13.

5 A summarised account of the views of all the previous writers on *The Origin of the Pallavas* with fitting criticism are contained in Gopalan, *The Pallavas of Kanchi*, pp. 15-31.

The writers who favoured the Northern origin for the Pallavas are :— Vincent Smith—*Early History of India* (1904), p. 348 and Smith in fact revised his original theory and later on concluded that the Pallavas belong to the South, Venkayya—Ar. Survey Report, 1906-7, pp. 219-221 ; Lewis Rice—*Mysore and Coorg from Inscriptions*, p. 53.

The writers who favoured the indigenous origin for the Pallavas are :— Elliot—*Coins of South India*, pp. 38 et seq—connected the Pallavas with the Kurumbar tribe of South India ; M. S. Ramaswami Aiyangar—*Studies in South India Jainnism*, p. 143—suggested the theory that 'Tiraiyar' of the Tamil Literature are synonymous with the Pallavas of the early charters ; Rasanayagam Mudaliar—*Indian Ant.* Vol. 52, pp. 75-80 tried to discover the home of the Pallavas—In the island of 'Mani Pallavam' which he identified with Jaffna.

to connect them with the *foreign tribe* of the Pallavas fails to take account of the distinction between the tribal name Pahlavas,[6] and that of the ruling dynasty—Pallava : ......it also ignores the local traditions centering round Pallava, sprout. Asvatthama is said to have cradled his baby in a litter of sprouts and the title Pottaraiyar adopted by several rulers of the line is most probably connected with Pottu—Tamil, a tender sprout. The word Pottu has indeed another meaning, the bull, quite appropriate to designate these monarchs. Again, Naccinarkkiniyar, the celebrated annotator of the Tamil Classics, narrates a story that has become, in modern times, the starting point of a theory which, with several variations, seeks to establish a Tamil origin for the Pallavas.

Possibly basing himself on an earlier text, the Manimekalai,[7] Naccinarkkiniyar states that a Cola ruler of Nagappattinam who had a liaison with a Naga princess of the nether-world left word with her that if on the sea she floated the issue of their love with a tondai creeper round its neck, and if the child reached the shore safe, he would recognise him as his own baby and give him a part of the kingdom for his appendage. Naccinarkkiniyar states that this was the origin of the Thondaimandalam and of the Tiraiyar (the wavemen), who were no other than the Pallavas.

Valuable as an indication of what was once believed, this late story cannot obviously bear the burden of the modern reconstructions founded on it ; the story is itself the result of much theorising, which ignores the nature of early Pallava charters and their numerous affiliations with North Indian culture. We must note, however, that epigraphy supports the special connection between the Tondai plant (the thorny creeper) and the Pallavas ; Mahendravarman is called the king with the beautiful tondai garland in the Dalavanur cave inscription. We must hold, therefore, that even if the Pallavas were of northern extraction they adopted the manners of the Tamil country such as the use of a family tree or plant. The Colas had the " ar ", and the Pandyas the " vembu ", as their respective family emblems.

There is also no demonstrable connection between the Pallavas and the Kurumbar ; the latter continued as

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6 Venkayya, Ar. Sur. Rep. 1906-7, pp. 219-221.

7 cf. Nilakanta Sastri—*Studies in Cola History*, pp. 52-53.

a separate tribe, subject to the rule of the Pallavas and later of the Colas and in the reign of Aparajita, we come across a chieftain who bears the surname "sun of the Kurumbas"—Kurumbaradittan. The designation of Kadavar or Kaduvetti, often applied to them, tells us more of their work in the Tamil land, the spread of civilization in forest tracts, than of their origin.

Recently, K. P. Jayaswal has ventured upon the theory that the Pallavas were good Brahmin aristocrats from the North, military by profession, and connected with the Vakatakas by ties of blood. According to him the Pallavas were a branch of the Imperial Vakatakas. While we are prepared to admit the northern affinities of the Pallavas, it is difficult to see the correctness of the conclusion that the Pallavas were Brahmins and that they were a branch of the Vakatakas.

Judged by a study of the early charters of the Pallavas it is clear that they were only Kastriyas and that their connection with he Brahmin Aswatthaman and Dronacarya is purely legendary. That they were Kastriyas is supported by a direct statement in the Talagunda inscription where Mayurasarman laments the influence of the "Pallava Kāstriya" over the educational centre—Gatika of Kanchi. The points of relationship which Jayaswal has cited as connecting the Vakatakas with the Pallavas are not substantial. Therefore, at the moment we can only state that the Pallavas were a family of rulers, Kāstriyas by caste, originally rulers of a good part of the Deccan, and that they had connections not only with one dynasty like the Vakatakas but with several royal dynasties of the Deccan.

The reader will have seen from the above quotation the bewildering variety of views expressed by different historians, and this writer will, therefore, feel satisfied if his contribution will at least take the problem nearer solution even if it does not solve it completely to the satisfaction of all. The new view which is presented here rests mainly on the interpretation of the term *Videl vidugu* *(விடேல் விடுகு)* which occurs so frequently in Pallava history. With regard to this term Dr. Minakshi observes:

Tht term *Vide:l vidugu* has a very significant place in Pallava history as a perusal of the epigraphical refer-

ences to this term arranged in chronological order will show. The precise meaning of this term has so far not been explained satisfactorily as the only interpretation available and generally accepted is 'the crashing thunderbolt'. The latter half of the term 'vidugu' is taken to be the Telugu/Canarese word *Pidugu* a thunderbolt."

Obviously the term is by no means easy : but one is tempted to suggest that *videl* may be a contracted form of *vidaivel,* and that *vidugu* may be an abstract noun derived from *vidu*—to discharge or send forth, so that the whole expression may stand for (an order) despatched with the victorious bull-mark.[8]

The present writer ventures to suggest yet another meaning to this elusive term based on his study of Pallava history. But before proceeding further he wishes to express his indebtedness to Dr. Minakshi for the very copious and valuable information given in her note[9] on the term *Videl Vidugu.* Had it not been for this information this article would not have been written. Now in the term *Videl Vidugu* the latter part *Vidugu* is most probably the old form of *Viduthu* (விடுது) which is the modern Tamil word for the sounder used in sea crafts for measuring the depth of the sea. The Telugu-Canarese word *pidugu* is perhaps the same as the Tamil word *vidugu* or both of them belong to the same group of words with almost similar meanings. The word *vidugu* is the abstract noun derived from the Tamil word *vidu* (விடு) meaning to drop or to discharge, and *vidugu* means that which is dropped or discharged. The sounder in a ship is also like a bolt usually made of some heavy metal such as lead or iron and when dropped into the sea goes crashing down to the bottom. Another Tamil word which is somewhat similar to the word *viduthu* is *vizhuthu* (விழுது) which is the root that descends from banyan and *thalai* trees (தாழை). The latter grows on sea beaches and on the banks of lagoons. We have already seen the meaning of the

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8 C. Minakshi, *Social Life and Administration under the Pallavas,* p. 45.

9 *Ibid,* p. 46.

second part of the term *videl vidugu*. Now the first part *videl* may be split into *vidu - Vel* (விடு-வேல்) *Vidu* means to drop and *Vel* means chief. So *Viduvel* means the chief who drops and the complete term *Videlvidugu* split into (Vidu + Vel) + Vidugu (விடு+வேள்)+விடுகு means the chief who drops the sounder. In modern Tamil the position of the different words will be *Vidugu* + (*Vidu* + *Vel*). In old Tamil the position was perhaps the other way about or such interchange of positions may have been a peculiar feature in the formation of nautical terms. The Tamil name Muruga Vel which is also found in the form Vel Murugan or Vel Murugu shows that such change of positions did take place in the past. As regards the words *Vidu-Vel* becoming *Videl* an examination of the derivation of the modern Tamil word *Thandaiyal* (தண்டையல்) which has been anglicised into tindal meaning master of the ship will show that the derivation of *Videl* from *Vidu-Vel* is not wrong. The word *Thandaiyal* is derived from *Thandu-Al* (தண்டு+ஆள்). *Thandu* is oar and *Al* is person. So *Thandaiyal* means oar person at the oar or holding the oar. It will be noticed here that the *l* (ள்) in the Al has become l (ல்) as in the word *videl*.

Even today small crafts constructed by the Tamils are not usually provided with the device for fixing the helm (சுக்கான்) and in place of the helm an ordinary oar is used as an improvised helm to control the direction of the vessel. In the distant past when the Tamils first ventured out on the sea in small crafts an ordinary oar must have been always used as the directing helm, and the person who held it was called *Thandu Al* or *Thandaiyal*. Another possible objection which may be raised with regard to the derivation of *Videl* may be about the word *Vel* (வேள்). It is commonly believed and frequently stated that the word *Vel* had an exclusive application to the chiefs of the Marutham or agricultural regions of the Tamil land. That this view is not correct is evident from the Indus valley inscriptions as deciphered by Fr. Heras

in his epoch-making work *The Proto-Indo-Mediterranean Culture* and also from the Tamil word *Vela* (வேளா) which means the sword fish or shark which is the king of the tropical seas.

In the early days of man's adventure on the sea in small crafts the master of the craft probably had two functions as he has even today in such crafts, namely, (1) sounding the depth of the sea, and (2) controlling the helm. Of the two, sounding the depth was probably the earlier and more vital one. At a time when man's knowledge of propelling his craft was in the initial stages he would have been extremely careful not to get into deep and dangerous waters from which he would not have been able to get back to the shore, and therefore frequent soundings would have been necessary. In modern sailing vessels the two functions mentioned above are delegated to a senior member of the crew or to a second in command called the *Malumi* (மாலுமி) or *Chukkani* (சுக்கானி). None else can attend to the two functions without an express order from the master or from the duly appointed second in command. When a ship happens to be sailing in the vicinity of shallow or rocky waters the order *Viduthai Vidu* (விடுதை விடு) which means 'take a sounding or literally drop the sounder' often rings out from the master as it is very vital in such circumstances to steer the ship off from the dangerous places in order to avert any possible disaster. It is said that the Hindustani term for this is *dal-e-dal* which seems to have a close phonetic similarity to the Tamil *Viduthai Vidu.*

Each of these two original functions of the master in due time gave a name to him. One is *Videl Vidugu* and the other is *Thandaiyal.* So then the meaning of the word *Videl Vidugu* is *master of the ship.* Perhaps because the necessity for taking frequent soundings decreased as man's knowledge of the sea and of propulsion increased, and because it is the longer word of the two, and the naval tendency is always to be curt and brief *Videl Vidugu*

appears to have gone out of use and *Thandaiyal* remains to this day as the Tamil word for the master of the ship.

Fortunately in the collection of epigraphical and literary references to *Videl Vidugu* given by Dr. Minakshi there are at least three which support and strengthen the meaning given above. They are (1) *Videl Vidugu Kal, (விடேல் விடுகு கல்)* a stone weight used during the Pallava and also the Chola periods, (2) *Videlvidugu tulaiyitta sempon (விடேல்விடுகு துளையிட்ட செம்பொன்)* a gold coin which was identifiable with a hole in the centre certifying to the fineness and genuineness of the coin and which bore the hall-mark *Videlvidugu* (3) the words *Videl vidugu ennum tiruvanai nadavi abhisekam seydu (விடேல் விடுகு என்னும் திருவாணை நடாவி அபிஷேகம் செய்து)* which form part of the Tamil inscriptions in the Vaikuntha Perumal Temple in Kanchi which describes the coronation of Nandivarman II otherwise known as Pallava Malla (710-775 A.D.).

(1) *Videlvidugu Kal* : At the present day in steamers as well as in sailing vessels the sounder is made of some heavy metal such as lead or iron but there can be no doubt that before man discovered the use of metals, sounders fashioned out of stone (*Kal*) were used for a very long period. This is proved by the fact that stone sounders are used even today by Tamil fishermen who sail the *Catamaran (கட்டு மரம்)* which is perhaps the earliest and most primitive sea craft used by man.

The figures 1—4 represent three stone sounders in actual use today in Thondaimanaru. (Fig. 1, 2, 3, 4). Figures 2 & 3 represent the same stone in different positions. One noticeable fact about this stone is that the seamen while on land invariably referred to it as *Viduthu Kal (விடுதுகல்)* but on sea when it is put to use they always refer to it as mere *Viduthu.* The idea of stone disappears and it becomes a mere equipment. A few facts relating to the shape, size and weight of this stone may

not be out of place here. It is made of ordinary Jaffna lime stone and chiselled as smoothly as possible. It is circular in shape and flat at top and bottom with a hole in the centre. The purpose of the hole is to secure the stone from slipping by means of a rope passed through the hole and fastened (Fig. 1). The dimensions and weight of an average stone are as follows :—

Diameter	*Circumference*	*Height*	*Weight.*
			lb. oz.
4″	14″	2⅜″	2 10

About thirty years ago almost every Catamaran which went out to sea was equipped with one of these stones. Today only a few old persons are actually using them, but their days are numbered and in a few years they will disappear altogether and even the name will not be known or understood. In fact some of the young fishermen did not even know what it was when the writer made inquiries about it in his attempts to obtain a few specimens. As this stone may prove to be of some historical value it may be worthwhile to record here the causes leading it its rapid disappearance in the recent past. Though this stone was originally used for finding the depth of the sea it seems to have been preserved by the fishermen for a quite different purpose. That purpose was to save their fish hooks and the lines from loss whenever they got entangled among sea weeds or rocks. At a time when hooks were rare and not manufactured in their millions by machinery as they are done today they were regarded as too valuable to be lost and so this stone was made use of by the fishermen to disentangle the hooks whenever it became necessary. The slit which is clearly seen in each of the figures 2—4 and which has been sawn from the circumference to the centre of the stone provided the device to save the hooks. When the hooks get entangled in any obstacles the fishing line is passed through the slit to the centre hole and hooks, and a few deft movements of the stone will invariably achieve the release of the hooks. Hooks are no

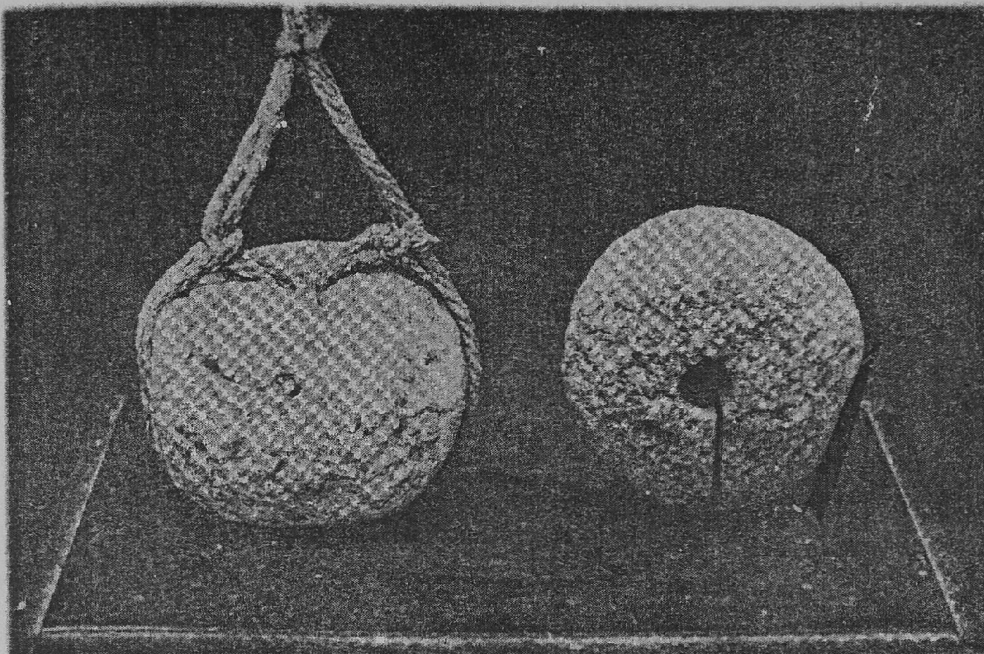


Fig. 1 Fig. 2

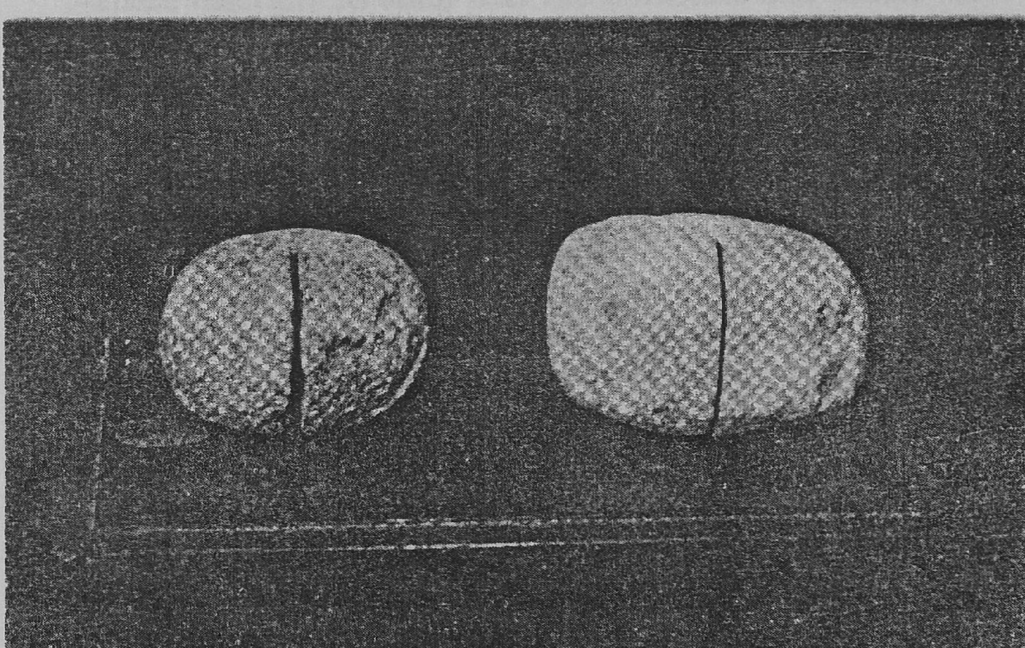


Fig. 3 Fig. 4

longer a rare commodity and further the methods of fishing by a pair or two of hooks and line has given place to more modern methods and so this historic sounder stone which accompanied man on his first ventures on the sea is no longer required. It has served its last purpose and will very soon be numbered among man's implements of a forgotten past. The weight *Videlvidugu Kal* used during the Pallava and Chola periods must have originated from this sounder stone.

(2) *Videlvidugu Tulaiyitta sempon*: It will be seen from the details given about the sounder stone how the idea of the Pallava gold coins bored in the centre originated. No further explanation is necessary except to draw attention to the fact that the gold coins bore the hallmark *Videlvidugu* pointing to the origin of the idea from the sounder stone.

(3) *Videlvidugu ennum tiruvanai nadavi abhisekam seydu (விடேல் விடுகு என்னும் திருவாணை நாடவி அபிஷேகம் செய்து)*:

As stated earlier these words form part of the Tamil inscriptions in the Vaikuntha Perumal Temple in Kanchi. These inscriptions state that the Ministers and others after annointing Nandivarman as King and investing him with the various insignia of royalty "proclaimed his (Nandivarman's) authority of a *Videlvidugu* king." The words underlined are taken from Dr. Minakshi's translations of the Tamil words given above at (3). A more accurate translation of these Tamil words will be that the Ministers and others............"administered the sacred oath of *Videlvidugu* and anointed him (Nandivarman)". Before proceeding to consider the significance of the words "administered the sacred oath of *Videlvidugu*" a brief reference to the historical context in which Nandivarman's coronation took place will be helpful to the reader not acquainted with Pallava history. Nandivarman's predecessor Paramesvaravarman II (705-710 A.D.) appears to have died in battle leaving the kingdom in a dangerous situation. His

only son and lawful successor Sithramayan was for various reasons considered by the Ministers and chiefs of the realm as unfit to shoulder the responsibility of Kingship. He was, therefore, passed over and young Pallava Malla aged about 12 years and the youngest of the four sons of Hiranya Varman who was the chief representative of a branch line of the Pallava royal house was selected and crowned as king after his three elder brothers had declined to accept the burden of kingship. It is the selection and coronation of this young hero under the name of Nandi Varman that is sculptured in such detail on the walls of the Vaikuntha Perumal Temple with explanatory inscriptions beneath. The above quotation is from one of these inscriptions. It should be noted that this item was the last in the coronation ceremony and has been singled out for special mention as if the coronation would have been incomplete without it.

To understand the full significance of this item and the place given to it in the coronation ceremony it is necessary to have a knowledge of these ancient naval traditions of the Dravidian race. For various reasons which need not be considered here these traditions died out in India long ago, leaving perhaps faint traces in places like Tuticorin and a few others. Fortunately, however, they have been or it is more correct to say were preserved in the peninsula of Jaffna in North Ceylon almost in their pristine purity upto the beginning of the Second World War. Since then Tamil shipping which had been gradually declining since the North Ceylon kingdom of Jaffna was conquered by the Portuguese in 1620 A.D. has now almost ceased to exist. At the rate conditions are changing today it will not be long before sailing becomes an unknown art to the seamen of Jaffna who may truly claim to be the descendants of world's most ancient sailors. Places like Jaffna Town and Kayts (Uratota) in the west of the Peninsula, and Point Pedro, Valvettiturai, Thondaimanaru, Kankesanturai and Mathakal in the North have all been repositories of this naval tradition to a greater or lesser

extent. But it is Thondaimanaru and Valvettiturai which have preserved this tradition at its best. These two places are only about two miles apart from each other and their peoples have been kins from the dawn of the history of Ceylon.

It is generally accepted by historians that the Dravidians (children of the sea) were among the earliest seamen of the world. But from very early times they appear to have divided their land into five natural geographical regions and called the people of each region by a different name. The five regions were : (1) *Kurinchi* or hill country, (2) *Mullai* or forest land, (3) *Marutham* or arable land, (4) *Neithal* or sea-board and (5) *Palai* or inhospitable desert track. The people of these five regions were called as (1) *Kudayar* or *Kuravar* or hill-men, (2) *Idayar* or shepherds, (3) *Ulavar* or farmers, (4) *Parathavar* or seamen and (5) *Maravar* or desert men respectively.

At a period of man's progress, when land journeys were extremely difficult and when once a group of people migrated far away from the sea and got used to land occupations, their descendents soon lost all connections with the Sea and even looked up on it with fear. While it was quite easy for a member of any one of the four land groups to migrate from one region to another and pursue the occupation of that region it was not so easy for any of them to take to the calling of the sea. The fear of the sea and the specialised knowledge required for the sea-calling generally stood in the way of new recruits to this group from any of the other four groups. And so the sea-calling came to be confined to one closely knit group of people who maintained their continuous connection with the sea. In due course this condition led to a greater consciousness of kinship and solidarity among the members of the sea group than among those of the other four groups. Therein perhaps lies the reason for one great difference between the naval history of the Dravidians and that of any other people of the world. In the West, batches of heterogeneous

elements unknown to the captain previously were very often recruited to form the crew of a ship, and no wonder mutinies at times broke out in the ship. Again liquor which was another factor which very often fanned the flame of mutiny on the sea in the West was never carried in Tamil ships for the use of the personnel. For the above reasons the mutinies on the sea which one reads about in the stories and histories of the other peoples of the world were unknown among Dravidians. Among them the master of the ship and the crew were always either kinsmen or clansmen. The master was always an older member of the family or the clan and he worked, ate, and lived together with the crew, and occasionally died together.

One special feature of naval life common to people all over the world is discipline. It is well known that discipline on the sea is severer than on land. It is inherent in the calling. Under no circumstances can a member of the crew question an order of the master or start any discussion about it. If such practices were allowed on the sea it might end disastrously to all in times of emergency. The master of the ship is therefore an absolute ruler and the crew has to give him implicit obedience. The foundation for this relationship lies in the high sense of justice of the master as also in his professional efficiency. He should maintain strict impartiality among his crew. Otherwise he must naturally expect a mutiny sooner or later. In olden days it was not an unusual sight in Thondaimanaru for one to see an old captain or a sailor seated on the sandy beach and hold forth on the subject of justice pointing to his walking stick planted perpendicularly in the sea sand. He would compare it to the mast of a ship and assert in an oracular fashion that as the mast would easily fall by its own weight if it leaves its perpendicular position and slants to any side, so would any authority which is not based on upright justice and which slants to a side easily fall by its own weight without the necessity

for any force from outside. One wonders whether the idea of the sceptre which in Tamil is called *senkol* (செங்கோல்) had its origin in the ship's mast. The word *senkol* is explained by Tamil Scholars as *semmaiyana kol* (செம் மையான கோல்) which means a virtuous staff. It may well be that the word *senkol* is the shortened form of *senkuthana kol* (செங்குத்தான கோல்) which means a perpendicular staff. The special virtue or attribute of justice lies in its uprightness or standing without slanting to any side. On land a master can well afford to be unjust to his subordinate and the latter can have a dispute with his master and immediately walk away from his service, and even indulge in acts of retaliation, but on the sea neither can be done quite so easily. The sea is the natural breeding ground of discipline and also of justice, two of the greatest virtues of mankind. The master of a ship is not only an absolute ruler, but is also a just ruler. This type of life, spent for continuous periods away from the corrupting influences of the land and for several generations by a group of persons, gradually led the formation of certain characteristics which finally crystallised into tradition. This tradition was naturally carried by them into their life on land also. This relationship between the master and the crew reached a higher level among the Dravidians than among any other people of the world on account of the special conditions obtaining among the sea clan which has been already referred to. The master treated his crew as his children and had absolute authority over them and ruled them with justice impartiality and love and the crew in turn looked upon the master as their father and gave him implicit obedience in all matters. In times of famine and whenever loss of life was sustained as a result of accident or the sinking of a ship the essential needs of the poorer families were always freely looked after by the wealthy families of the captains.

The significance of the words *Videlvidugu ennum tiruvanai nadavi abhisekam seydu* in the Vaikuntha

Perumal temple inscriptions will now be clear. The Pallavas like the Cholas were descendants of ancient Tamil traditional captains of the sea. *Videlvidugu* was their oldest, greatest, and proudest title which first gave their ancestors absolute authority over their fellowmen whom they considered as their children and sacred trusts in their charge. When they rose gradually to the ranks of chieftains, kings and emperors, they exercised that sacred absolute authority over their subjects as if it had been divinely bestowed upon them from successor to successor. Nandivarman II succeeded to the throne by selection after the lawful heir of the last ruler had been passed over for some reason or other. In those circumstances there was room for doubts and disputes to arise in the future with regard to the legality of his succession or the extent of his authority. The special mention of the administration of the sacred oath of *Videlvidugu* in the coronation ceremony was meant to place this matter beyond all manner of doubt for future generations. It meant that Nandivarman's succession was perfectly lawful, that his royal prerogative of absolute authority over his subjects was not in any way less than that of his predecessors, and that it was inseparably combined with the sacred duty of treating his subjects as his children and ruling them with justice, impartiality and love. It naturally followed that his subjects were expected to look upon him as their father and give him implicit obedience in all matters. This conclusion of course implies that at that period of history a very large percentage of the people and powerful chiefs of Thondaimandalam and also perhaps of the Chola and Telugu districts under the Pallavas considered themselves to be of sea descent, that they were proud of that fact, that the sea spirit was still imbedded in them and that they venerated the holder of the title of *Videlvidugu.*

Videlvidugu Devi is another term which is found in Pallava history. Literally it means the spouse of *Videlvidugu* or in other words the Pallava Queen. Whenever

a ship returns to the home port, especially after a long voyage to distant lands such as Bengal, Burma and Siam, there is great rejoicing among the people. The occasion is celebrated by an informal social gathering particularly of the womenfolk at the residence of the master, and the master's wife is the central figure in these celebrations. She is held in equal esteem and affection as her husband by the female members of the crew's families who will never refer to her by her name even in their private conversations among themselves and in their own homes. She is always respectfully and affectionately referred to in colloquial Tamil as the wife of the *Thandaiyal* (தண்டையல் பெண்சாதி) —which is the same as " Videlvidugu Devi ".

In the light of the above conclusion the great partiality of the Pallavas to the sea and the spread of South Indian culture and influence during their rule into distant lands beyond the sea will be easily understood. So also the appearance on Pallava coins of emblems such as two masted ship, fish, double fish, chank, chouries, crab and tortoise, all objects connected with the sea, will not be difficult to explain. It may be worthwhile to scrutinise the Pallava coins bearing the two masted ship to find out if the figure of the master of the ship is discernible either standing or seated at the helm.

A Study in Mullaippa:t:t:u, - The Song of Expectancy

V. KANDASWAMY MUDALIYAR, B.A., L.T.

This is a study in *Mullaippa:t:t:u* — the Song of Separation and Expectancy — and is one of the Ten Songs—*Paththuppa:t:t:u*—whose descriptions are superb. We are not aware of such a verbal picture of the Field of War in any other literature, and herein lies its supreme beauty as a piece of ancient Tamil poetry. The rhythm and the terseness of language reveal the high standard of the then poetic art. The poet, Nappu:thana:r *(நப்பூதனார்)* has woven a colourful and a lively picture of the battle-field into a love-poem, where the Queen lies disconsolate on her bed, thinking of her absent Lord in the battle-field, and hoping for his early return at the convivial season of the year. The battle-field serves as a background to the central theme, and it is painted with a pre-Raphaelite's brush, leaving little or nothing to uncertain imagination.

Keeping close to the original we have tried to present the theme in English garb.

The sappers and the miners (தூசிப்படை) go in advance of the regular forces of bowmen, lancers, war chariots and war tuskers and prepare an encampment for the reserves, *(பாடி* or *கட்டூர்)* which is distant from the field of active battle. They defeat the warriors who guard the borders of the enemy country, destroy their strongholds and the forest *(காவற்காடு)* that marks the limit between the lands of the warring kings and it is an ultimatum.

The King's warriors, steel-strong of frame and stout of heart,
Destroying the strongholds of the border chiefs guarding

The forest, girdled by a lisping sylvan stream,
Cleared the smelly bushes and others of the kind,
And formidably compassed the forest round
With a rampart of brambles, towering and wide.
Thus for the reserves they an encampment prepared,
Wide as the sapphire Sea, ramming and roaring.

The small-eyed tusker, exuding fragrant ichor,
That stood guard at the cross roads of the encampment,
Lined with streets of rows of low huts thatched with leaves,
Eschewed the fast-bundled fresh, sweet leaves of shrubs that grow
In after-harvest field, the full-eared paddy stalks,
And the tall, slender sugar canes ; and idly brushing
Its forehead, sought with its languid trunk
To pile them across the bracket of its tusks lance-sharp,
When the mahout young, smattering in strange northern tongue
Spurred it, with the goad of sharp, curved prongs to eat.

11. *24—36.* கான் யாறு தழீஇய அகன் நெடும் புறவின்
சேண் நாறு பிடவமொடு பைம்புதல் எருக்கி
வேட்டுப்புழை அருப்பம் மாட்டிக் காட்ட
இடுமுள் புரிசை ஏமுற வளைஇப்
படுநீர்ப் புணரியின் பரந்த பாடி
உவலைக் கூரை ஒழுகிய தெருவின்
கவலை முற்றங் காவல் நின்ற
தேம்படு கவுள சிறுகண் யானை
ஓங்குநிலைக் கரும்பொடு கதிர்மிடைந்து யாத்த
வயல்விளை இன்குளகு உண்ணாது நுதல்துடைத்து
அயில்நுனை மருப்பின்தம் கைஇடைக் கொண்டெனக்
கவைமுள் கருவியின் வடமொழி பயிற்றிக்
கல்லா இளைஞர் கவளங் கைப்ப (முல்லை)

Then follows a picture of the field of battle, far-removed from this camp and nearer to the field of engagement, where the forces rest for the night in their camp, when the battle ceases for the day to begin again in the morning at the troll of conch.

And far-distant from this encampment of reserves,
And nearer to field of engagement stood the camp,
Where, at the cessation of the battle of the day,
The warriors rested and the wounded were attended to.

Their tents were pitched in square array, hollow within ;
These arrays of four or five formed strongholds bent-bow-wise,
And were girdled with a cordon of ropes stout.
And the bowmen planted within these square quadrangles,
Their quiver-depending bows, which to them was
A tower of strength barring them from cowardly retreat ;
And the quivers and bows looked like ascetic Brahmins'
Ochre-dyed orange robes hung on their forked penance staffs,
To dry in the caressing wind and the sun's rays.

And likewise, within the hollow of their tent-squares,
The lancers planted beside their shields their lances
Of sharp and strong steel-heads richly flower-graven.

These tent groups of bent-bow array of bowmen and lancers
Formed each by each circular fortifications,
One within another ; and within the inner mighty circles
Of war-tuskers and chariots, the cunning craftsmen
Had pitched a colourful pavilion meet for the king,
And walled it round with palisades strong and stately.

ll. *37—44.* கல்தோய்த்து உடுத்த படிவப் பார்ப்பான்
முக்கோல் அசைநிலை கடுப்ப நற்போர்
ஓடா வல்வில் தூணி நாற்றிக்
கூடம் குத்திக் கயிறு வாங்கு இருக்கைப்
பூந்தலைக் குந்தம் குத்திக் கிடுகு நிரைத்து
வாங்குவில் அரணம் அரணம் ஆக
வேறுபல் பெரும்படை நாப்பண் வேறோர்
நெடுங்காழ்க் கண்டம் கோலி அகம் நேர்பு *(முல்லை)*

The king's pavilion was in the centre of the innermost circle of war-tuskers, round it was the circle of war chariots, round it was that of the lancers and the last was of the bowmen. Such was the arrangement of the forces at night, who guarded round the king's pavilion fortified by palisades. And then follows the description of the king's pavilion,

The lamp-lighters lighted the long wicks of oil-lamps,
In the king's regal tent after filling the cups
Of the statue-lamps with oil from their bottles of gourd ;[1]
And warrior-women, who followed the king to battle,
Beamed bright with small bracelets and with black braided hair
Falling down their towering alabaster necks.
Their steel-hafted graven rapiers dazzled bright,
As to turn night to day, in their lace-lined waist-bands
Round their willowy waists ; and they trimmed to burning buds
The glittering flames, when they burned low and flat.

In the silence of midnight, after the toll
Of the long clapper-tongue of the echoing bell,
Well-tried lofty warriors turbaned in white and clad
In long tunics rustling like spume-wind-swept Creeper
Of athiral white in bloom, kept vigilant watch
Round the king's pavilion in measured military steps,
Rising and falling as they patrolled round for the night.
Seers of unerring vision, who reckon the span
Of men's lives, with their hands joined in obeisance,
Bespoke thus, after wishing long life to the king,

Sovereign liege who marches to smite down foes
Of the wide world girdled by the seas of roaring waves !
Your unfinished span of life, as told by the dripping
Water-clock of your life, is yet of a long length.

Dressed in awe-inspiring billowy tunics girdled with whip-cords,
To rouse the half sleepy mute watchers of the night,
Ionian guards, strong of sinew and severe of look,
Lighted with the jewel-flames of their lamps the tent
Of the king, fair in tent-makers' cunning craft,
And girdled with a tiger-leash chain of steel links ;
And watched round the passage of worsted-screen partitions
Of the king's bed chamber of a room within a room,
Where, clad in white robes, mute barbarians, who could speak
Only in signs and gestures, kept their night vigil.

The king's bed chamber is a room within a room, and the passage round the inner room was guarded by mutes ; and Ionian guards with lamps patrolled round the passage, rousing the sleepy mutes with their whips.

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1 The old commentators interpret *curai* as a kind of oil can.

The king's pavilion was girdled round with steel-strong tiger-leash chains; and round it well-tried warriors patrolled round with measured military steps.

And within the bed chamber warrior women trimmed the lamps; and seers cheered the king who lay in bed with thoughts of the wounded warriors and deeply concerned with the result of war.

ll. *45—67.* குறுந்தொடி முன்கைக் கூந்தல்அம் சிறு புறத்து
இரவு பகல் செய்யும் திண்பிடி ஒள்வாள்
விரவுவரிக் கச்சின் பூண்ட மங்கையர்
நெய் உமிழ் சுரையர் நெடுந்திரிக் கொளீஇக்
கைஅமை விளக்கம் நந்துதொறும் மாட்ட
நெடுநா ஒண்மணி நிழற்றிய நடுநாள்
அதிரல் பூத்த ஆடுகொடிப் படாஅர்
சிதர்வரல் அசைவளிக்கு அசைவந் தாங்குத்
துகில் முடித்துப் போர்த்த தூங்கல் ஓங்குநடைப்
பெருமூ தாளர் ஏமம் சூழப்
பொழுதளந்து அறியும் பொய்யா மாக்கள்
தொழுதுகாண் கையர் தோன்ற வாழ்த்தி
எறிநீர் வையகம் வெலீஇய செல்வோய்நின்
குறுநீர்க் கன்னல் இனைத்தென்று இசைப்ப
மத்திகை வளைஇய மறிந்துவீங்கு செறிஉடை
மெய்ப்பை புக்க வெருவரும் தோற்றத்து
வலிபுணர் யாக்கை வன்கண் யவனர்
புலித்தொடர் விட்ட புனைமாண் நல்லில்
திருமணி விளக்கம் காட்டித் திண்ஞாண்
எழினி வாங்கிய ஈரறைப் பள்ளியுள்
உடம்பின் உரைக்கும் உரையா நாவின்
படம்புகு மிலேச்சர் உழையர் ஆக
மண்டுஅமர் நசையொடு கண்படை பெருஅது (முல்லை)

The Dravidian Question Answered

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In a previous article[1] I made an attempt on Archaeological and Linguistic grounds to equate Libyans with Dravidians. In the present article, an effort will be made to see if any evidence can be obtained from the Mahabalipuram sculptures by a fresh interpretation of the scenes they portray in the light of the probability that the Dravidians are of Libyan origin. Although the Rock-cut Sculptures of Mahabalipuram have been in existence for nearly thirteen centuries, no finality has been reached as to the meaning which lies behind the Central Sculptured Masterpiece known as Arjuna's Penance, and the Cowherd scenes of Krishna Mandapam, and the Hill of Sacred Kites of Tirukkalukunram.

I. The Great Rock-Panel — Arjuna's Penance.

(1) One of the earliest interpretations recorded by Lt. John Braddock is that the scenes represent Arjuna's penance and the termination of the penance by Siva by his revealing himself and granting the boon Arjuna wished for, namely, Pasupatastra to Arjuna.[2]

(2) Dr. Ph. Vogel in his *Iconographical Notes on the Seven Pagodas* rejected the above interpretation on the ground that the scenes do not contain anything of the episode of Arjuna, and affirmed that "The cleft between the two boulders represented the real centre of the whole Sculpture".[3]

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1 *Tamil Culture*, Vol. III, No. 2, April 1954, pp. 92-102. Article 'The Dravidian Question' by J. T. Cornelius.

2 *Descriptive and Historical Papers relating to the Seven Pagodas on the Coromandel Coast.*. Article by Lt. John Braddock, 1869, p. 38.

3 *Iconographical Notes on the Seven Pagodas.*. Article by Dr. Ph. Vogel (Archaeological Survey Report for 1910-11, p. 51, Note 1.)

(3) Mr. Longhurst refers in his *Pallava Architecture* to the assumption of Fergusson that the free standing figures of Naga and Nagi fixed in the centre of the cleft as the real objects of adoration representing Serpent Worship.[4]

(4) Longhurst rejecting this on the ground that the Naga figures themselves assume the attitude of worship, interprets the whole scene, as a Symbolical representation of the Ganges flowing from the Himalayas. The rock is mount Kailasa, and the Cascade that once flowed down the cleft represented the sacred Ganga.[5]

At the present time, it is said that these scenes represent all men and women and animals on earth hurrying to meet the river Goddess Ganga who descends from heaven in response to the penance of Bhagiratha.

(5) The latest interpretation published in *Tamil Culture* is by Leop. Bazou, who interprets the scenes in the Great Rock-panel as dealing with a traditional Dravidian rite of Common or clan worship. He writes :

> The Central and most prominent parts of the whole master-piece, the single and life-like Naga or Cobra, coming out of the earth—Mother Earth indeed—and the couples of divine Nagini and Naga that are ascending the waters in all their glory and giving an all-welcome salutation as described by H. Zimmer . . . . It is the central piece that gives meaning to the whole, and this, we must say it again—is not descending waters, however much they may be a part of the picture, but the ascending Nagas. He further states : It gives immortal expression to the Royal Pallava clan's Worship of their *clan totem*.[6]

II. Krishna Mandapam.

(1) The Pastoral Scenes represented here are interpreted as representations of episodes in the life of Krishna by the above commentators as Krishna holding up the Hill

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4 Pallava Architecture—Part II by A. H. Longhurst, 1928, p. 42.
5 Ibid, p. 44.
6 *A Sculptor's Paradise in South India, Mamalipuram* by Leop. Bazou. Article in *Tamil Culture*, Vol. IV, No. 1, January 1955, pp. 17-18, 20.

Govardhana to protect the Cow-herds and cattle against the deluge caused by angry Indra.

(2) Dr. Vogel considers that the Central figure of the group is Balarama, the brother of Krishna.[7]

Longhurst is not certain whether the second figure resting his left arm on the shoulders of a Cow-herd is Krishna or not and he calls Govardhanadhara Krishna, the one who is shown supporting the hill called Govardhana with his left hand.

(3) Leop. Bazou draws attention to the mother and Infant and the Flute player as occupying the most prominent place in the very centre of the Rock Panel. He notes that both the mother and the Flute Player are crowned and that her whole body is turned upwards holding the infant with her right hand and her left hand lifted and up-turned. He interprets these scenes as representing the worship of the Great mother.[8]

III. THE HILL OF SACRED KITES, TIRUKKALUKUNRAM.

The two white kites are said to be the spirits of two saints who, in order to attain salvation, visit the temple on the Hill daily and are fed by the priest. There are a cell at Orukal-Mandapam and a tank, *Sangu Tirtham,* at the foot of the Hills directly below the Temple, which is very ancient and sacred, the water of which is supposed to possess curative properties.

It is noteworthy that Bazou has pointed out the importance of the Ascending Nagas as representing Mother Earth, and to the mother, the infant, and the Flute Player in the milking scene, as the most significant in Krishna Mandapam Pastoral scene.

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7 Refer Dr. Vogel's article in *Archaeological Survey Report for* 1910-11, p. 51, Note 1.

8 *A Sculptor's Paradise in South India, Mamalipuram,* by Leop. Bazou, Article in *Tamil Culture,* Vol. IV, No. 1, January 1955, pp. 25-26.

COMMENTS :

However, none of the above interpretations seems to be correct, or complete, as the fundamental concept of a Support God is lacking in them, which underlies these sculptures, and which Dravidian India held in common with Ancient Egypt, as the basis of their religious beliefs regarding the creation of the world.

Maspero gives an account of two cults in Ancient Egypt which he describes as the Heliopolitan and the Hermopolitan cults. Briefly they may be summarised as follows :—

(1) The Heliopolitan or Libyan or Northern Cult recognised three principal events in the creation of the Universe.

(a) The dualization of the Supreme God.

(b) The raising of the sky, and laying bare the earth.

(c) The birth of the Nile.

All manifestations of successive deities. Later ones constituted a family of father, mother, and son, as Osiris, Isis, and Horus.

(2) The second cult was that of Hermopolis, known as the Hermopolitan Cult. In this, the above doctrine was rejected and (a) Thot, the God of the City of Hermopolis was represented as an *Ibis* which was essentially a moon God. Thot meant he who belongs to the bird Zehu, Tehu ; he was Lord of the Voice, inventor of magic writings. It was thought that the world was created with a word, and then by sound. *Ibis* is essentially represented as a Bird with Mait, the Goddess of truth squatting under its beak as an ally.

(b) Ra, a form of Thot, was worshipped as Phoenix, a wondrous bird which appeared in Egypt once in five

hundred years, and which resembled the eagle according to Herodotus, and it was believed that it was born and lived in the depths of Arabia.[9]

Hermopolis received in remote antiquity the name of the House of Five named after the conception of a creation council of Five Gods and its temple was known as the 'Abode of the Five' and its high priest as the great one of the House of Five of Thot.[10]

I. (*a*) THE STORY OF THE CREATION OF SKY AND EARTH:

Maspero writes:

> In Eastern Cities of Delta, it was admitted that in the beginning the Earth and Sky were two lovers lost in Nu, fast locked in each other's embrace, the God lying beneath the Goddess: On the day of creation a new God Shu came forth from the Perennial Waters, slipped between the two and seizing Nuit with both hands lifted her above the head with outstretched arms. Though the Starry body of the Goddess extended in space—her head being to the west, her loins in the East—her feet and hands hung down to Earth.[11]

These formed the four pillars of the Sky. (Vide Fig. 1 Sebu represents the Earth God, Shu the Support God, and Nuit the Sky Goddess).

(*b*) THE ASCENT OF RA: Ra had to ascend to heaven as he was getting old and decrepit. Maspero writes:

> Ancient tradition had imagined the separation of Earth and Sky as an act of Violence exercised by Shu upon Sibu and Nuit. History presented facts after a less brutal fashion and Shu became a virtuous Son, who devoted his time and strength to up-holding Nuit, that he might thereby do his father a service. Nuit for her part as a devoted daughter of Ra consented to leave her husband Sibu and help her father in his ascent into heaven. The Majesty of Nu said: 'Son Shu, do as thy father shall say: and thou daughter Nuit, place him upon thy back, and hold him suspended above the Earth'.

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9 *Dawn of Civilization—Egypt and Chaldaea* by G. Maspero, 1894, pp. 140-145.
10 *Ibid*, p. 147.
11 *Ibid*, p. 128.

Nuit did that which Nu commanded her: she changed herself into a Cow and placed the majesty of Ra upon her back ready for his ascent into heaven . . . when Nuit found herself transported to unaccustomed heights, grew frightened and cried for help. 'For Pity's sake give me supports to sustain me.' This was the origin of the Support Gods. They came and stationed themselves by each of her four legs, steadying these with their hands, and keeping constant watch over them. As this was not enough to reassure the good beast, Ra said 'My Son, Shu, place thyself beneath my daughter Nuit and keep watch on both sides over the supports, who live in the twilight: hold thou her up above thy head, and be her guardian'. Shu obeyed: Nuit composed herself and the World now furnished with the Sky which it had hitherto lacked, assumed its present symmetrical form.[12] (See Fig. 2)

II. THE BIRTH OF THE NILE.

Quoting Maspero again, he writes:

It was told in the Thebaid how the God dwelt within a grotto or shrine in the island of Biggeh, whence he issued at the inundation. This tradition dates from a time when the cataract was believed to be at the end of the world, and to bring down the heavenly river upon earth. Two yawning gulfs at the foot of the two granite cliffs between which it ran gave access to this mysterious retreat. A bas relief from Philae (Fig. 3) represents blocks of Stone piled one above another, the Vulture of the South and the Hawk of the North, each perched on a summit, and the circular chamber wherein Hapi (Lord of Fish) hides himself, crouched, and clasping a libation vase in either hand. A single Coil of a serpent outlines the contour of the Chamber and leaves a narrow passage between its overlapping head and tail through which the rising waters overflow at the time appointed, bringing to Egypt "all things good and sweet and pure" whereby Gods and men are fed.[13]

III. DUALIZATION OF SUPREME GOD.

I am giving below a table showing the dualization of the ancient Gods of creation of Egypt and identifying and equating them with Dravidian Gods and tribes on the basis of their Common Cult emblems.

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[12] *Ibid*, pp. 167-169.
[13] *Ibid*, p. 38.

Gods	Ancient Gods of Egypt	Common Cult Emblems	Dravidian Gods or Avatars of South India	Dravidian Tribes
I. Sky Gods	(a) Nu or Ra or Thot	(a) Ibis or Swan, Ass or Horse or Buffalo, Sun, Hawk.	(a) Sun, Tree, Kubera, Rama.	(a) Satyaputras or Kosers or Tulu.
	(b) Anu, Anhuri, Hathor, Mait, Bisu, (Dwarf) with protruding tongue [14]	(b) Garuda or Phoenix or Vulture, Cow, Lion.	(b) Visnu (Bis & Nu) or Bali or Narasimha or Vasudeva, Kasyapa.	(b) Kerala, Canarese and Telugus.
II. Support Gods	(a) Tameo, Tumu or Shu or Hapi or Amon	(a) Fish or Elephant.	(a) Saha or Indra, Gaṅesa or Balarama or Arjuna.	(a) Farmer } Cholas or Tamils (Shudras).
	(b) Phtah or Khnumu	(b) Ostrich, Peacock, or Cock-feather (Wind), or Axe, Visvakarman.	(b) Velan, Murugan or Kandan or Vayu or Wind, or Gauda-pada.	(b) Potter } Cholas or Tamils (Shudras).
		(c) Rat.	(c) Rat vehicle of Ganesa.	
III. Earth Gods	(a) Sibu	(a) Crocodile or Bull or Snake.	(a) Varunan or Siva or Naga.	(a) Ceras or Pallavas.
	(b) Amon or Maon	(b) Ram or Goose or Cat or Fish.	(b) Rudra, or Agni or Krishna.	(b) Pandyas.

14 *South Indian Images of Gods and Goddesses* by K. Krishna Sastri—1916, p. 26: *Ibid*, p. 259.

COMMENTS :

(1) It will be noted there are three pairs of Gods indicating the Egyptian Dualization of Gods, and the 'House of Five' of Five Tribes.

(2) According to Egyptian legends, the three gods (*a*) Nu or Ra, or Nuit representing the Sky, (*b*) Shu representing the Support God, and (*c*) Sibu, the Earth God, who preceded Osiris, had only ceased to reign, but they continued to live. Maspero adds :

> Ra had taken refuge in heaven disgusted with his own creation, Shu had disappeared in the midst of a tempest, and Sibu had quitely retired within his own palace, when the time of his sojournying on earth had been fulfilled.

(3) Tameo or Tumu and Shu, father and son, were one.[15] The term *Shudra* is derived from *Shu* the Support God (Fig. 7). This is the correct derivation of the word. *Su* in Sumarian means River : Shu therefore means River God or Hapi.

(4) Elephant is animal representation as a support God for the Sky and Rat as the first object of creation out of the Mud of the Nile represents the art of pottery.[16] Rat is known as Phraoh's Rat in Egypt.

(5) Cat of Maut, wife of Amon, represents the principle of incarnation in different manifestations of Gods. So Amon is called Maon or Hypocritical Cat. Goose is said to have laid the egg out of which the world was created.

In Mahabalipuram Rock Sculptures these three Gods viz., The Sky God, The Support God, and the Earth God are represented, which absolutely identify the Dravidians

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15 *Dawn of Civilizations, Egypt and Chaldra* by G. Maspero, 1894, p. 152.

16 *Ibid*, p. 155.



Fig. 1. Separating Sky and Earth.

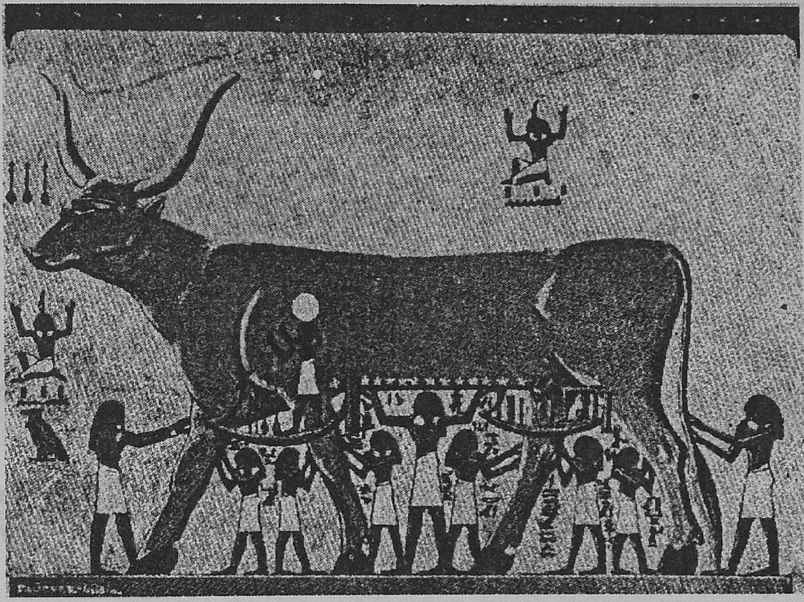


Fig. 2. Ascent of Ra.

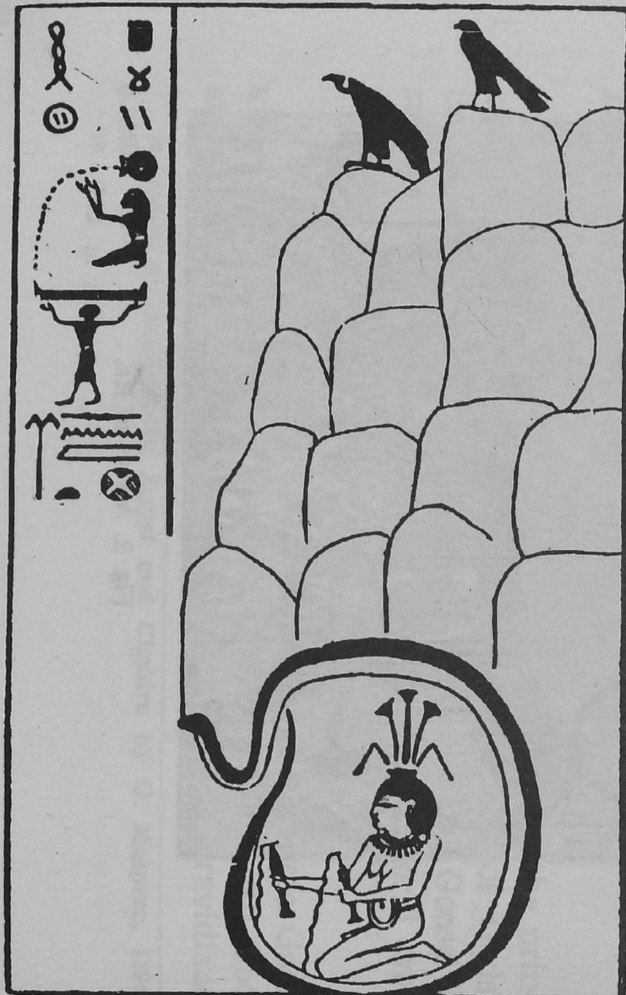


Fig. 3. Birth of Nile.

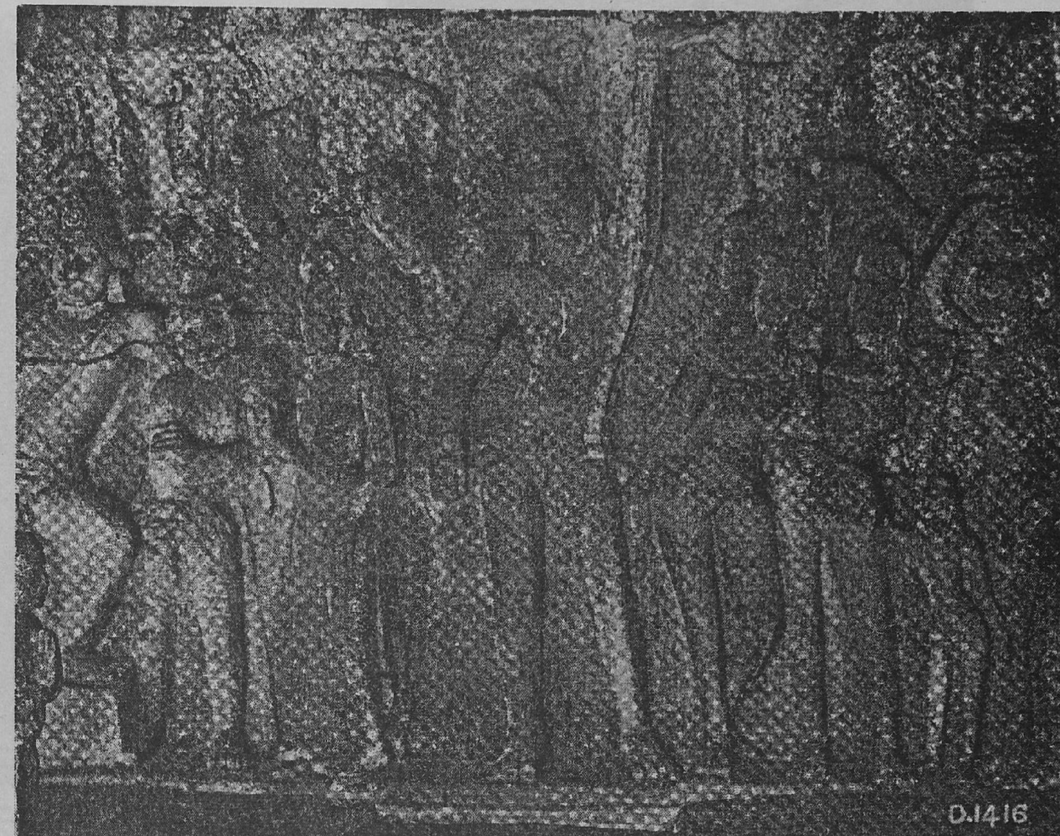


Fig. 4. Krishna Mandapa — Mahabalipuram.

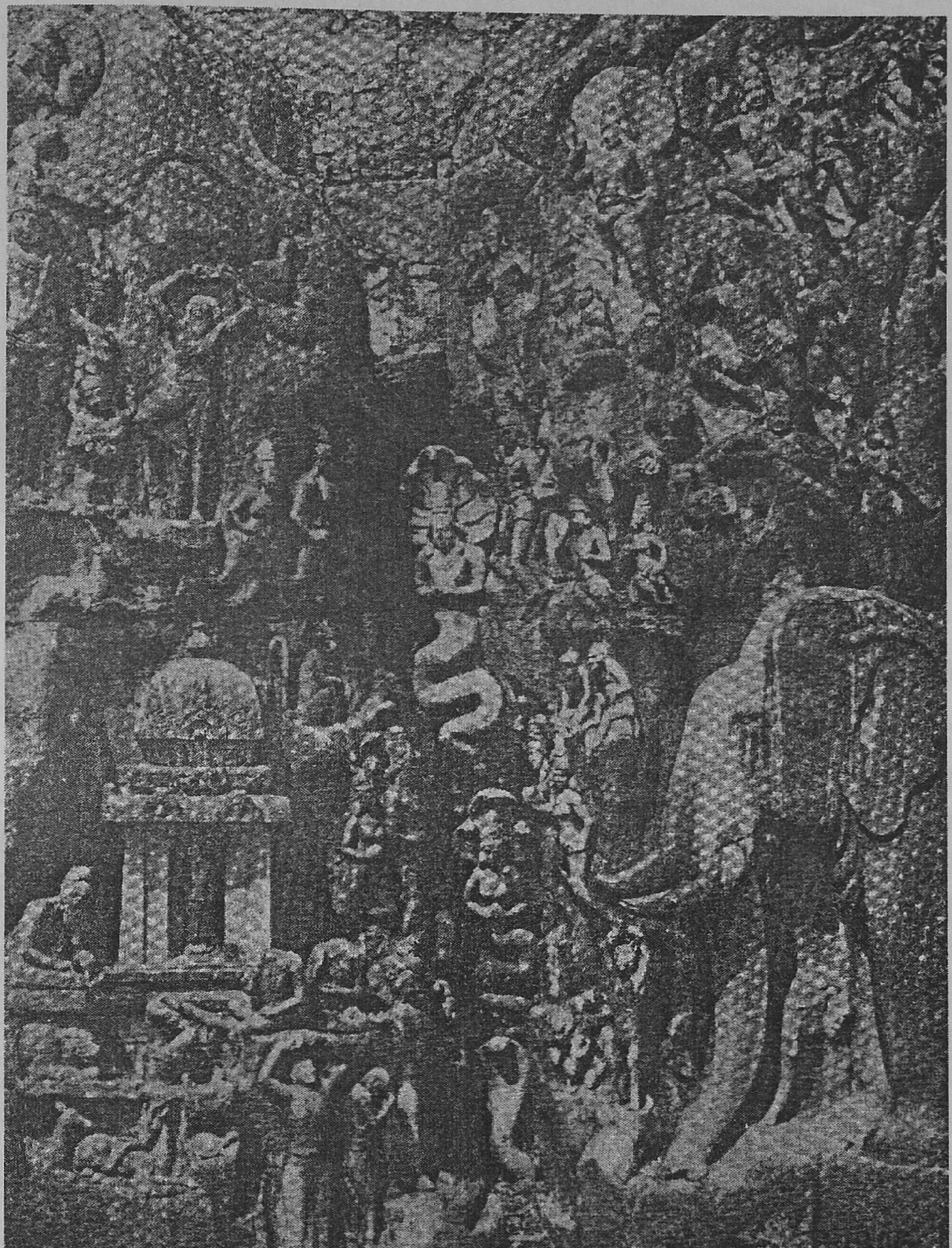


Fig. 5. Great Rock Panel — Mahabalipuram.



Fig. 6. Two Kites on Hill — Thirukkallukunram.



Fig. 7. Shu Uplifting the Sky.

with the pre-dynastic Egyptians. I shall represent these relationships in a tabular form briefly as follows :

Egyptian	*Mahabalipuram-Great Rock Panel.*
I. Sky God — Nuit	Sun & Moon Gods at the top of Great Rock Panel representing the Sky.
II. Support God — Shu	Elephants, Indra or Arjuna in 'support attitude' including the Cat and Rat to represent support of the Sky and its separation from Earth.
III. Earth God — Sibu.	Siva, emerging from the Tank below in the form of ascending Nagas representing the birth of river, and Earth in general.
	(See Fig. 5)

KRISHNA MANDAPAM : In this, the scenes represent the 'Ascent of Ra'.[17] In this, no doubt the Central figure is Balarama, as pointed out by Dr. Vogel, who will correspond with the Egyptian 'Support God' Shu, with Gauda-pada on his left, but as it is a Vaishnavite scene, his role as a Support God has been assumed by Govardhana Krishna of lending support to the Sky. The Sky is represented by a rough line at the top running above all the figures. To Balarama's right are milking scenes in which Ra (Supreme Vishnu) is represented as an Infant (Santana Gopala) placed on the back of the Cow and held by the right hand of Yasoda (his foster-mother) with an up-turned body and up-lifted left hand, and with her legs raised much above the level of the ground, behind the back of the cow, the celestial cow, (Kamadhenu) which is milked. The Flute Player has his head at the top in the Sky line, with upturned wing attached to his left side in the girdle, all

17 *Descriptive & Historical Papers relating to the Seven Pagodas on the Coromandel Coast*—1869 (Plate II, No. 2).

these to indicate 'Ascent' or up-ward movement towards the Sky. Kavali Lakshmayya in his description of pagodas states that there are in all 27 cow heads below the Sky line, and 16 cow heads are shown above the only Bull representing Siva.[18] The Cow heads are to indicate the movements in the Sky of the only cow (Nuit) in all the scenes, during her Ascent with Ra on her back. (vide Fig. 4) Govardhana Krishna steadies the Sky with the palm of his left hand, holding it above his head.

In Krishna Mandapam, the Sky Goddess Nuit is represented as the only cow in these scenes, Shu, as Balarama, standing with Gauda-pada to his left, who has relegated his role as a Support God to Govardana Krishna, and Sibu as the only Bull representing Siva. These scenes represent the 'Ascent of Ra' of the Egyptian Legend.

THE BIRTH OF THE NILE.

(*a*) A. H. Longhurst[19] has drawn attention to the existence of a tank 85′ x 30′6″ which was found on excavation at the bottom of the Great Rock Panel into which water from the cistern at the top flows down the Central cleft between the Twin Rocks. The Tank represents the Chamber in which Hapi (The Nile God) hides himself, with a snake outlining the Chamber whose head may be seen emerging at the bottom of the cleft in the Great Rock Panel, (see Fig. 5) symbolising the River and the Earth in general.

(*b*) The two Kites seen at Tirukkalukunram are the counterparts of two Kites seen at the summit which represent the Hawk and the Garuda or Eagle tribes (see Fig 6). The cell at *Orukal-Mandapam,* at the foot of the hills, the original *Mulasthana,* the earliest temple in Tamil Country[20] represents the chamber of Hapi in the Story of the birth of the Nile, which is said to be visited by Indra, in the

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18 *Ibid* Appendix—pp. 80-81 by Kavali Lakshmayya.
19 *Pallava Architecture,* Part II, by Longhurst, (Plate XXII, p. 41).
20 *South Indian Shrines,* by Jagadisa Ayyar, 1928, p. 142.

form of a thunder-bolt once in twelve years, according to Indian tradition. Vishnu worships Siva at Vedagiri or Tirukkalukunram.

All these scenes in Mahabalipuram and Tirukkalukunram portray the three legends of Pre-dynastic Egyptians, (1) the separation of the Earth and the Sky by Shu, (2) Ascent of Ra, (3) Birth of the Nile, of Heliopolitan Cult : But there is a scene at the lower cleft of the Great Rock Panel which represents a Vishnu temple with Dronacharya, the Preceptor of Kauravas and Pandavas engaged in a discourse with ascetics assembled at the shrine in which Arjuna can be recognised. This scene represents Krishna's discourse in which he conveys the teachings of Bhagavad Gita to Arjuna. This is of purely Indian origin. Reference to this incident by H. K. Sastri is given below :

Mr. Krishna Sastri states :

> After leaving Brindavana, Krishna became the clever and astute statesman and warrior of Dvaraka and took an active part in the War between Kauravas and Pandavas described in the *Mahabarata.* He was on the side of the Pandavas, an intimate friend of Arjuna and even served him as his charioteer in the battle-field . . . . It was on this occasion in the battle field when Arjuna was dismayed at the prospect of a bloody war with his relatives, that the divine charioteer Krishna is said to have delivered to Arjuna, the famous discourse known as *Bhagavad-Gita* . . . . The Story runs that Arjuna and Krishna were bosom friends in far earlier ages, when under the names of Nara and Narayana, they are supposed to have performed penance in Badarikasrama.[21]

I shall devote another article to locating the place of Badarikasrama in which at earlier times Arjuna and Krishna are said to have performed their penance, as Nara and Narayana.

All the sculptural representations in the Great Rock Panel and Krishna Mandapam, and the visit of the two

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21 *South Indian Images of Gods and Goddesses* by H. K. Sastri, 1916, p. 47.

kites to the Sacred Hills at Tirukkalukunram bear witness to the doctrines of the Heliopolitan cult of the Libyans or Badarians who occupied the Egyptian Delta area around 4500 B.C. The separation of the Sky God and Earth God by the 'Support God' as Arjuna, with Gauda-pada or Visvakarman standing to his right, is represented in the Great Rock Panel, and in the scenes of Krishna Mandapam. The two Kites on the summit of the Hill and the cell at *Orukal-Mandapam,* the original *Mulasthana* represent the Legend relating to the Birth of the Nile. The iconographic representations of Siva-Parvati-Skanda, behind the Siva linga, in Mahabalipuram Temples, correspond to, and are identical with the Heliopolitan triad, Osiris, Isis, and Horus.

The evidence thus available justifies the conclusion that the Dravidians are of Libyan or Deltaic origin known as Badarians of ancient Egypt. The Hermopolitan cult of the South is identical with the Vaishnavite Cult, and the Heliopolitan with the Saivite Cult of the Dravidians.

When the real meaning which underlies the Rock Sculptures of Mahabalipuram and Tirukkalukunram, thus disclosed, comes to be known, Mahabalipuram will become the Mecca of the Dravidians, and these Sculptural Monuments will constitute an imperishable chapter in the History of the World, assigning the Dravidian his true place in the History of Civilization.

(To be continued)

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JOURNALS & PAPERS:

1. *Tamil Culture*, Vol. III, and IV, 1954-1955.
2. *Descriptive and Historical Papers relating to the Seven Pagodas on the Coromandel Coast*—1869.
3. *Archaeological Survey Report*, 1910-1911.

LIST OF ILLUSTRATIONS.

Reviews

(The books reviewed here are, except where otherwise stated, written in English)

THE POLONNARUVA PERIOD

(A Special Issue of the Ceylon Historical Journal—129, Dutegemunu Street, Dehiwala, Ceylon. Rs. 6/-.)

This Special Issue of the Ceylon Historical Journal, published in commemoration of the 800th anniversary of the accession of King Parakramabahu I (1153-86 A.D.) contains eleven articles, some bearing on the history of the Polonnaruva period in general, and others on the reign of Parakramabahu I. All the articles are from specialists in their respective fields and are of remarkable merit. Of those which deal with the Polonnaruva period or the early medieval epoch of Ceylonese history, special mention may be made of 'Art and Architecture' by Dr. S. Parnavitana and 'Army and War in Medieval Ceylon' by the famous Indologist, Professor Wilhelm Geiger. The forty illustrations provided by Dr. S. Parnavitana are excellently reproduced. Dr. Basham traces the history of the period preceding the reign of Parakramabahu I and provides a suitable background to the history of that monarch's rule. Among the contributions bearing on the reign of Parakramabahu I, Dr. B. C. Law describes the life and achievements of the king, showing how his reign witnessed the Augustan Age of Ceylon's history, and Prof. K. A. Nilakanta Sastri gives an account of the South Indian exploits of Lankapura, the General of Parakramabahu, and demonstrates how the Chulavamsa is conspicuously silent about the reverses which the general sustained in the encounter. A comprehensive survey of the period can be had, as the Editor himself is aware, only if a picture of the social and economic history of the age is provided. In

respect of the articles appearing in this Journal there are differences in the quality of writing, which are to some extent unavoidable in complex co-operative enterprises of this kind. The get up of this Special Issue is good.

K. K. PILLAY.

THE INDO - ASIAN CULTURE

(Published quarterly by the Indian Council For Cultural Relations, Patuadi House, New Delhi-1.)

The July issue (Vol. IV No. I) of this Quarterly is in line with the high quality of the earlier issues of the Journal, containing as it does, contributions from outstanding scholars. However, much of the matter is but reproduction of addresses delivered at important Conferences. Doubtless they are learned contributions on cultural themes which cover a wide range including philosophy, politics, history, literature, epigraphy and archaeology. An attractive feature of this number is that it reproduces excellent photographs of several Indian temples and other treasures of art.

A rather startling statement, made by Dr. N. P. Chakravarti in his Presidential Address to the 17th session of the Indian History Congress and reproduced here, calls for comment. He says : 'It has been proved that the language found in it (the Tamil Sangam Literature) cannot be earlier than 500 A.D.' Apparently he has arrived at this conclusion on the basis of certain inscriptions found in the Madurai and Tirunelveli Districts. These epigraphs, assigned by him paleographically to the 3rd or 2nd century B.C., are stated to be in crude Tamil, very different from the language of the Sangam epoch. Now, apart from palaeography being a rather indefinite source of inference, it is doubtful whether the language employed in inscriptions always correctly represented the current language. This is particularly so in respect of the short records engraved in natural rock shelters and the inscriptions on pottery excavated at Arikamedu, which have provided the basis for Dr. Chakravarti's inference. It is important to

remember that the inscriptions in rock shelters in question were engraved by the Buddhists who in the early epochs of their history in South India employed a hybrid language, perhaps a combination of Tamil and Sanskrit. Moreover, if Dr. Chakravarti's deduction is valid how can the following facts be reconciled with it ?

1. The Gajabahu Senguttuvan synchronism.

2. The striking resemblance between the evidence of the Sangam poems on the commercial relations of the Tamils with the Yavanas (Greeks and Romans) in this period and that of the classical writers like Strabo, Pliny and Ptolemy on the same subject.

3. The discovery of Roman coins of the 1st and 2nd centuries A.D. throughout South India which confirms the correspondence between the accounts of the Sangam poems and those of the classical writers.

4. Above all, how is it possible to hold that the language used by Tirujnanasambandar in his Thevaram, which is accepted to belong to the middle of the 7th century A.D., could have been evolved from the Sangam style within 150 years ? Besides, it is incredible that the vast difference in social life, religious institutions, methods of worship, etc., between the Sangam and Thevaram epochs could be accounted for by one and a half centuries.

K. K. PILLAY.

BOOKS RECEIVED

AT:AMUM AT:APE:T:UM: (அறமும் அறப்பேறும்) by Vidwan T. P. Dandapani, B.A., in Tamil. Published by the author, No. 1, Kamatchiamman Koil Street, Pondicherry. pp. 40. Re. 1/-.

SIX ST. THOMASES OF SOUTH INDIA by T. K. Joseph, B.A., L.T., P.O., Chengannur, Travancore (S.W. India). pp. 122. Rs. 2/8.

News and Notes

HINDI AND ALL INDIA TESTS

Since our last issue there have been further developments with regard to the adoption of Hindi as the medium of examination for all-India services. Persons in authority have given assurances that nothing will be done to prejudice the chances of candidates from non-Hindi speaking areas in the competitive examinations. The most important of these assurances is the following, given by Pundit G. V. Pant, Home Minister of the Union Government, to Sri C. Rajagopalachariar in June last.

"I am, however, clear on one point, namely that the candidates from non-Hindi-speaking areas should not be handicapped or placed at a disadvantage in these examinations in which they have to compete with their counterparts from Hindi-speaking areas. The question of the adoption of Hindi as the official language of the Union need not be inextricably bound up with the language or languages that may be adopted for conducting the All-India examinations. We should stick to the time-table prescribed by the Constituent Assembly for the replacement of English by Hindi in the Central offices; but nothing should be done that would tend to deprive the country of the services of the best qualified youths on account of any avoidable difficulty in the matter of examinations. I see no reason why we should not be able to find a satisfactory solution."

* * * *

The Vice-Chancellors of South Indian Universities met towards the end of July to consider the circular sent by the Home Ministry and forwarded to the Universities by the Inter-University Board suggesting the manner in which English could be replaced by Hindi for the purposes of

all-India tests. They felt that the issues involved were of major importance to the Universities in areas where Hindi was not the regional language. They therefore decided to call a conference of Vice-Chancellors of the Universities in such areas to meet at a conference to discuss the whole problem. The conference is likely to meet in Madras towards the end of September or early in October. The Vice-Chancellors of Universities from the States of Andhra, Assam, Bombay, Madras, Orissa, West Bengal, Hyderabad, Mysore and Travancore-Cochin, are expected to participate.

HINDI COMMISSION

The Government of India have appointed a Hindi Commission which will make recommendations to the President regarding the progressive use of Hindi for official purposes of the Hindi. The Commission has met and issued a questionnaire.

THE FUTURE OF ENGLISH IN INDIA

Side by side with the efforts to strengthen Hindi as an All-India language the idea that English cannot be dispensed with altogether is also gaining ground. We give below two typical views :

(1) "English has been used for various purposes and to eliminate it altogether is not a matter of joke. We cannot eliminate it even if we try to do it."—Sri Harikrishna Mahtab, Governor of Bombay.

(2) "Undoubtedly English is one of the most beautiful and powerful languages of the world. The people of India want to draw as much as possible from the world's life stream with the help of a European language, and English comes nearest to them because they have been intimately associated with it for nearly 300 years."—Sri Sri Prakasa, Governor of Madras.

MEDIUM OF INSTRUCTION IN UNIVERSITIES

At the conference convened by the Madras Education Minister in June last to discuss the medium of instruction in the University of Madras, there is reported to have been a general consensus of opinion that the regional language should be adopted as the medium of instruction in the University of Madras as soon as practicable. Following up this conference the Government have appointed a committee to advise the Government on the question of the introduction of the regional language as the medium of instruction in colleges and the preparation of a list of suitable technical terms in the language for higher studies. Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras, is the Chairman of the Committee.

SOUTH INDIAN BOOK TRUST

The Vice-Chancellors of South Indian Universities met towards the end of July last and decided upon the formation of a South Indian Book Trust to sponsor the publication of classical works at low cost in South Indian languages and would help in the formation of an organisation for an extensive distribution of books at low prices throughout South India. The books selected for publication would include outstanding modern and classical literature in Tamil, Malayalam, Kannada, Telugu and also in other Indian languages. The Trust is expected to start functioning from September and the grant of financial assistance is under consideration by the Ford Foundation to help the Trust carry out its programme.

TAMIL BOOKS FOR SALE

(1) The original edition of Fr. Beschi's *Grammatica-Latino-Tamulica* (*Trangambariae* 1738). The copy belonged to the famous astronomer G. Legentil, who spent two years in Pondicherry (1768-69) to observe the passage of Venus before the Sun. The copy bears the inscription : Ex libirs—G. Legentil, Regiae scientiarum Academiae

socius. In the catalogue of De Becker-Sommervogel as well as in the Cat. of Brunet this book is mentioned as very precious.

(2) C. T. Walther: *Observationes Grammaticae quibus linguae Tamulicae idioma vulgare illustratur* (ib. 1739).

These two books have been sold in Belgium for Rs. 450. They have been purchased by the Lord Bishop of Chilaw (Ceylon) so that they might not be lost to the Tamil public. If any library or individual wishes to purchase them, please write to the Secretary, Bishop's House, Chilaw, Ceylon.

TAMIL ACADEMY FOR MYSORE

The Mysore State Tamil Academy is to be formed in Bangalore in order to propagate Tamil literature and culture in the State. The academy will be registered under the Companies Act. The above decision was taken at a meeting of Tamilians in Bangalore under the presidentship of Prof. S. Rudrapathy.

TAMIL CULTURE IN INDONESIA

Rev. Dr. Xavier S. Thaninayagam, Chief Editor of this journal, was on an extensive tour of Indonesia during last summer. Dr. Thaninayagam found great scope for research in Tamil cultural influences in Malayasia, including Indonesia. He saw not only evidences of Pallava and Chola influence in the monuments in Bali and Java, but also masterpieces of Indonesian genius. Dr. Thaninayagam found in the museum library in Djakarta 4 Tamil books printed in Colombo 200 years ago. These books showed the mode of Tamil writing prevalent in the first half of the 18th century. They were religious books of the Dutch Reformed Church, and a translation of the gospel by Philip de Mello, a Ceylonese.

Transliteration of Tamil Phonemes into English

VOWELS

அ	—	a	(as in among)
ஆ	—	a:	(„ calm)
இ	—	i	(„ sit)
ஈ	—	i:	(„ machine)
உ	—	u	(„ full)
ஊ	—	u:	(„ rule)
எ	—	e	(„ fed)
ஏ	—	e:	(„ able)
ஐ	—	ai	(„ aisle)
ஒ	—	o	(„ opinion)
ஓ	—	o:	(„ opium)
ஔ	—	au	(„ Now)

CONSONANTS

Hard[1]	க	—	k	(as in king, angle, alhambra)
(Plosive)	ச	—	c	(„ church, angel, calcium)
(Plosive)	ட	—	t:	(„ card ?)
	த	—	th	(„ threat, this, thick)
	ப	—	p	(„ pipe, amber)
	ற	—	t	(„ atlas, sunday, arrears ?)
Soft	ங	—	ng	(„ sing)
(Nasal)	ஞ	—	nj	(„ angel)
	ண	—	n:	(„ urn ?)
	ந	—	nh	(„ anthem)
	ம	—	m	(„ mate)
	ன	—	n	(„ enter)
Medium	ய	—	y	(„ yard)
(non-nasal	ர	—	r	(„ red)
continuant)	ல	—	l	(„ leave)
	வ	—	v	(„ very)
	ழ	—	l-	(„ ?)
	ள	—	l:	(„ hurl)
Auxiliary[2]	ஃ	—	x	(„ ?)
(Aytham)				

1. The Phonemes, classified as *hard,* have normally an *unaspirated, unvoiced* value but acquire the following modified values if preceded by a consonant:—

   (a) a *slightly aspirated* unvoiced value, if preceded by a *plosive or hard consonant.*

   e.g., பக்கம் - is pronounced pakkham, not pakkam

   (b) an unaspirated but *voiced* value, if preceded by a *nasal or soft consonant*:—

   e.g., பங்கம் - is pronounced pangam, not pankam
   பஞ்சம் - „ panjam, not pancam

   (c) a *fricative* value if preceded by a *non-nasal continuant or medium consonant or by the auxiliary consonant.*

   e.g., பல்கலை becomes palhalai not palkalai
   எஃகு „ ehhu not exhu

2. The value of this *auxiliary* phoneme, which must *always* be followed by a hard consonant, is variable; it acquires a phonetic value identical with that of the following hard consonant, vide 1 (c) above,

   e.g., எஃகு becomes ehhu

Note. (i) With a view to keep down transliteration to the minimum it is suggested that, in the case of Tamil words which are already in free use in English (e.g., Tamil=Thamil) transliteration need not be resorted to. In the case of proper names etc., which occur more than once in the same article, the transliteration need be shown only once in brackets side by side with a free English adaptation, the latter only being used subsequently, except of course in cases where such a procedure will lead to ambiguity,

e.g., வேங்கடம்=Vengadam (Ve:ngkat:am).

(ii) Reference may be made to *Tamil Culture,* Vol. IV, No. 1 (January 1955 issue) pp. 58-73 for fuller details.

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Published by Dr. M. Varadarajan, Hony. Secretary, Academy of Tamil Culture, Thamilakam, Chetput, Madras-31, and printed by K. S. S. Rajan at The Jupiter Press, Ltd., 109-C, Mount Road, Madras-18.

Vol. IV. No. 4 OCTOBER, 1955

TAMIL CULTURE

JOURNAL OF THE ACADEMY OF TAMIL CULTURE

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R. P. Sethu Pillai, B.A., B.L., is the Professor and Head of the Department of Tamil, University of Madras. His superb command of words and his exquisite feeling for word rhythm have earned him the title 'சொல்லின் செல்வர்' (the word-wealthy).

Dr. Kamil Zvelebil is the Head of the Department of Dravidology, University of Prague. He has translated many Tamil works into Czech and is an indefatigable research worker.

Rev. Dr. Xavier S. Thani Nayagam, M.A., M.Litt., S.T.D., founder and Chief Editor of this journal, is a member of the Department of Education, University of Ceylon; he has travelled extensively throughout the world and can speak and write several languages.

NOTE : *Readers will be interested to learn that a thesis from the pen of Mr. C. Rajagopalachariar, the distinguished Indian Scholar cum Statesman, in which a vigorous plea is made for the replacement of English by Tamil and other national languages of India as the medium of instruction in Universities, will be published in the January 1956 issue of Tamil Culture.*

The January 1956 issue will also include Prof. Emeneau's article on 'Linguistic Pre-history of India'. Prof. Emeneau is Professor of Sanskrit and General Linguistics in the University of California and is engaged in the preparation of a Dravidian Etymological Dictionary in collaboration with Prof. Burrow of the Oxford University.

Tamil and Sanskrit in South India

PROF. J. FILLIOZAT.

It is a very great honour for me to address you at an Anniversary meeting of the Academy of Tamil Culture. But this honour is too great for me, and, I am afraid, it will be for you a hard task to follow me, owing to my inability to speak fluently any language other than my mother tongue. Nevertheless, if you are kind enough to excuse that inability, I shall be very happy to take the opportunity to present you the best felicitations and wishes for your work from the French institutions devoted to Indian studies and interested in the Tamil language and culture. Your splendid effort to promote Tamil studies was known in France since its very beginning, thanks to the publication of your valuable journal, *Tamil Culture.* In our opinion, no effort is more opportune, as, in the field of Indology, Dravidian studies have not yet fully received the attention they deserve.

It should not be useless to determine carefully the various reasons for the relative neglect of these studies. At first sight, we can see two main reasons at least: one is mainly an accidental reason, the other springs, I am afraid, from a prejudice.

The first knowledge of Indian literatures in Europe came chiefly from South India and from Dravidian sources, particularly from Tamil and Malayalam speaking peoples. European Christian missionaries were chiefly working in Tamilnad and they were learning even Sanskrit works through Tamil, Malayalam and also Telugu commentaries. During the seventeenth and eighteenth centuries, Tamil

philology was much more advanced than Sanskrit philology. The grammatical work of Beschi is an ever useful achievement. The lexicographical task of Beschi and of de Bourzes is still in use, through the French-Tamil dictionary of the Mission of Pondicherry, in which it was incorporated. On the contrary, Sanskrit grammars and dictionaries compiled before the nineteenth century have at present only a historical value.

It was at the end of the eighteenth century that the situation changed. At that time, *for political reasons, the main centre of activity of the Europeans in India passed from South India to Calcutta.* Here, Sanskrit was dominant and as it was, even in the South, the general literary language of all India, European scholars turned all their efforts towards that fundamental medium for the understanding of Indian civilisation. And, of course, it was not possible in Bengal to have any contact with Dravidian matters.

The other main reason for a relative neglect of the Dravidian languages was not thus accidental. It was *the consequence of a gradual rise of racial theories.* Preparing these, first arose ideas of a primitive purity of humanity and a very ancient and poetical language like Sanskrit was thought to be a worthy representative of such primitive purity. Above all, it seemed to be the purest existing form of the genuine language of a people, who were the common ancestors of the Europeans and of a part of the Indians. It was the Aryan tongue, this of the Aryas, the "Nobles". Other languages of India were corrupt forms of Sanskrit or foreign languages belonging to non-Aryan peoples, to slaves, owing all their culture to Sanskrit or Aryan influence.

Because of the transfer of the research activities to the North and in consequence of this racial prejudice, the South was depreciated. This prejudice was very strong and misleading in the examination of the relations between

Sanskrit and Tamil Cultures. In spite of the discredit into which have fallen the racial ideas, their effect on the formation of conceptions has not yet vanished in all circles of Indologists.

That is why I propose to make some remarks on the respective real positions of Sanskrit and Tamil in the Tamil country.

In the opinion of some early Indologists, Tamil was merely one of the vernacular languages of all India. The languages of India were classified in three strata : ancient Indian or Sanskrit, middle-Indian or *prakrits* and vernaculars or modern tongues. That is roughly exact for the Indo-Aryan family, but not for the Dravidian one, especially for Tamil. Tamil is an ancient language preserved till to-day with evolution and was parallel to Sanskrit, *prakrits* and Indo-Aryan vernaculars along the periods of history, not only because it was foreign to Indo-Aryan in its nature but also as its literature was autonomous side by side with those of Indo-Aryan languages. Nearly all other Indian literatures were also cultivated side by side with Sanskrit literature in every linguistic region of India, but generally without being autonomous and being, on the contrary, dependent on Sanskrit literature. Furthermore, these literatures are not means of expression of a *complete* culture. They possess original poems but not books on *all* matters of knowledge ; books in some fields are only in Sanskrit, or in translations from Sanskrit or do not exist at all in such literatures. Tamil literature, on the contrary, is complete in itself as means of cultural expression. Even translators from Sanskrit into Tamil were, in ancient times at least, very free with the original and re-arranged and recast the contents to suit the genius of their own language and culture.

Accordingly, it is not correct to place Tamil, and also some other ancient languages of India possessing a fully developed literature, on the same footing as modern lan-

guages strictly dependant on Sanskrit with only partially developed cultural literatures. Compared with Sanskrit, Tamil is surely autonomous. But that does not mean, as some are inclined to think, absence of fruitful and permanent relations.

If we listen to the claims of some Tamil traditions, we have to admit not only the independant origin of Tamil literature, but even its priority to Sanskrit literature. According to these traditions, revered authors, like Agastiyar, wrote several thousand years ago, and even some Vaisnava saints are referred to as having appeared in remote ages of past *Yugas*. On the other hand, the Indus Valley civilisation of Harappa and Mohan-jo-Daro possibly was Dravidian and very probably was destroyed by Indo-Aryan Sanskrit speaking peoples. It is surely easy to build on these data an hypothesis showing ancient Tamil literature born in the Indus Valley long before the Aryan invasions; then repelled to the South, and partially preserved as well as continued there. The recent attempts at deciphering the Indus Valley writing through classical Tamil favour such a view.

Unfortunately for that hypothesis, traditions like these ascribing a very remote origin to Agastiyar and to parts of the *Divyapirabandam* of the Alvars are not ancient, and it happens they are in absolute contradiction with references in the texts to things or persons of historical times. A comparative study of the language of such antedated writings with books of known date is, indeed, enough to fix their chronology. Furthermore, the evidence of the evolutionary processes of language is against the possibility of finding classical Tamil in the writings of the Indus Valley, even if the civilisation of the country was Dravidian.

In any case, even if we study extant literature only and leave aside lost books and unknown ages, we have enough to do and we can at least get some positive indi-

cations about the antiquity of ancient Tamil literature and about its relations with Aryan culture.

From a historical point of view, our records do not go earlier than the time of the first contacts between Dravidian and Aryan Cultures. Even the stories concerning Agastiyar, in Sanskrit ' Agastya ', refer to an influence from the North on Tamil Culture, to a kind of cultural conquest of the South by the Northern Brahmanism as indicated in Valmiki's *Ramayana.* But, as we have already said, stories on Agastya are not very ancient and we may add they perhaps come from a rather late period of Sanskritisation and Brahmanisation about which we shall have to refer again.

In fact, as soon as history begins for Tamilnad we see it already divided into three kingdoms free from dependence on the North. These kingdoms are indeed enumerated by Asoka in the middle of the third century B.C. in his II rock edict among the countries outside (*amta*), like Ceylon and that of Antiochos, and two, Coda and Pandiya (Colar and Pandiyar) are again mentioned in the XIII rock edict, in the group of *amta* countries by opposition with royal lands (*lajavisaya*). We are sure at that time relations between the North and South were close as Asoka was sending embassies to all these countries in order to promote the *dhammavijaya,* the authority of the good order. Cerar kingdom was already mentioned by Asoka under its Indo-Aryan name *Kerala,* as *Kelalaputa* in the prakrit of the king.

The *Dhamma* propagated to all border countries was certainly Buddhist Dhamma, like what we see in the example of Ceylon, but in the Asoka edicts the word *Dhamma* covers a more comprehensive notion. It was the general and universal good order typified in Buddhist form but inheriting the Brahmanic idea of the cosmic, social and ethical Norm, *Rta* and *Dharma* in Sanskrit. We have evidences of the respect paid by Asoka to the Brahmanic calendar of sacred times and to the astronomy of the *Jyo-*

tisavedanga, as he gave prescriptions for *caturmasa* and *tisya* and *punarvasu* days (Pillar V, Kalinga I and II) and let his pilgrimage's journey of 256 nights to be fixed according to data which we can prove were those of the *Jyotisavedanga.* Accordingly, it is quite sure both Brahmanical and Buddhistic ideas were preached in Tamilnad in the third century B.C. They were preached through middle-Indo-Aryan dialects as these were in common use in the states of Asoka, "Magadhan king" according to his official title, and throughout all countries of India under his sway. We have no evidence for the propagation in Tamilnad of doctrines in Sanskrit at that time, though a knowledge of Sanskrit also in this country at that time can by no means be excluded.

We have, indeed, some indications of contact between the South and the Brahmanical circles of the North at an earlier date at the time of Candragupta Maurya, *i.e.,* at the end of the fourth or the very beginning of the third century B.C.

This presumption arises from an identification, we may propose, of a story told by Megasthenes, the Greek ambassador to the court of Candragupta, with a story current in the Pandyan kingdom. Megasthenes speaks of the legend of a so-called Indian Herakles, worshipped according to him, by the Surasenoi of Methora, that is the Surasena of Mathura. This Indian Herakles is generally identified with Krsna, as, in fact, Krsna was truly worshipped in Mathura. But it is impossible to find any corresponding legend in Sanskrit literature concerning Krsna. Deformations by the Greek author were surmised, but, if we examine the legend in detail, we observe it relates explicitly to South India and evidently refers to the Pandyan kingdom, as the daughter of the Indian Herakles was called Pandaia. Therefore we have to search for the origin of the story in Tamil literature not in Sanskrit. Actually, its basis appears in the *Thiruvilayadal Puranam,* which though a later work contains many ancient traditional

data. In this *Puranam* we find a story of the queen Pandi. A king is issueless and invokes the grace of Civan. By favour of the God appears a little girl miraculously in his hands when he was offering a libation in the fire. He adopts her as his daughter and when at the age of marriage she becomes queen, she wants, for husband, only a prince able to defeat her in combat. Many tried but without success. At last Civan himself, in the incarnation of a young hero, defeated and married her. In the Greek version Herakles has only one daughter and as nobody is worthy to marry her, he becomes himself her husband. Evidently in that Greek adaptation Herakles is not Krsna of Mathura but Sivan under a Greek name, and the story comes from the Tamil tradition of Pandya's Madurai, a Tamil counterpart of Northern Mathura. That is important because Megasthenes never travelled in the South, and surely the story was told him at Pataliputra or in some other part of Northern India circa 300 B.C., we can even add, in Brahmanical circles of Northern India. We have seen that Prakrit, not Sanskrit, was in general use throughout the empire of Asoka, grandson of Candragupta, and so widely spread that it is hardly possible to think it was not the current language in the time of Candragupta itself. The words quoted by Megasthenes are however chiefly reproduced from Sanskrit not from Prakrit forms, and that is easy to explain, if Megasthenes, as ambassador, received his information from Brahmanical circles in the court of Candragupta, not from ordinary people.

Therefore, we must conclude that Tamil and Sanskrit traditions were early in contact but, thanks to Asoka's initiatives, ideas from Northern India came to Tamilnad mostly under Prakrit garment. That is corroborated by other facts.

Even much later, in the first half of the first century of the Christian era, when appeared the first dated Tamil inscriptions, those of Virapatnam-Arikamedu near Pondicherry, Sanskrit was not yet current in Tamilnad, as the

inscriptions in an Indo-Aryan language found along with the Tamil inscriptions are in Prakrit. These inscriptions are no doubt very short and very few, but we can at least be sure they are exactly comparable with those of Ceylon at the same epoch ; here also middle-Indian was employed, not Sanskrit. The characters of all these inscriptions around the beginning of the Christian era are the same and very similar in their shapes to the ancient Brahmi of Asoka, giving supplementary evidence of the importance of the contribution of Asoka's empire to the culture in the South.

If we now consider the ancient Tamil works, we find in almost all some allusions to Vedic or Brahmanic rites and the use of some Sanskrit words, though very few. When Indo-Aryan words are adopted in Tamil in Sangam literature, they are more frequently borrowed from Prakrit forms or with Prakritic features. Surely, Sanskrit and Prakrit cultures were known to some extent in Tamilnad but rather through Prakrit than through Sanskrit. Massive influence of Sanskrit in Tamil literature took place much more later.

If we consider it from a historical angle, we can well understand this fact. During the period when middle-Indian dialects were in common use, Sanskrit was special to Brahmanical circles. In these circles it was the subject of regular teaching and therefore was well preserved in a fixed classical state. At the same time, middle-Indian dialects, owing to their wide and popular use, were always under transformation and became more and more differentiated and distinct, from one part of India to another. Sanskrit alone remained everywhere the same and accordingly became soon ready to become a *lingua franca*. In the centuries around the Christian era, Buddhist pilgrims, coming from very distant countries to holy places of Buddha's life, chiefly in the Ganges Valley where Sanskrit was flourishing, began to bring their differentiated middle-Indian dialects closer to Sanskrit, this finally gave birth

to the Buddhist hybrid Sanskrit. But Sanskrit was also more widely employed in its regular form, precisely because it had a regular form, in the courts of rulers of foreign origin in the West. It was fit for inter-state intercourse and general administration and probably Brahmins, serving in the courts as ministers and officers, used it both as their language of culture and as the more important language of India, in opposition to the foreign tongues of rulers. In fact, Sanskrit was in vogue at the court of *satraps* like Rudradaman in the middle of the second century A.D., and since then was increasingly used in official documents as well as for secular literary purposes. From India, it was exported also to foreign countries. Towards the North, it was carried chiefly by Buddhist preachers to China and Japan. Towards the East, to Indo-China and Indonesia, it was carried by propagandists of Buddhism, Saivism and Vaisnavism. The first Sanskrit inscription in Indo-China found on the Eastern Coast dates back to about the third century and its palaeographical features are not far from those of the Rudradaman's inscription. After that epoch, during the Gupta period and later, Sanskrit inscriptions, in purely grammatical and refined Sanskrit of *inahakavyas,* appear in large numbers in the Far East and it is worthy to observe that their fashions of writing, and the ideas they express, are always in accordance with Indian fashions or Indian currents of thought. Thus, we can see all Indian influences coming from every part of India through Sanskrit and following the developments of Sanskrit literature. And it is specially important for us now to observe that close relations between Tamilnad and Cambodia existed through Sanskrit not through Tamil even at the time when the Pallava and Cola influences were at their highest. We must add it should be fruitful to compare Indian documents with their counterparts in Indo-Chinese and Indonesian Sanskrit inscriptions, as these are ordinarily clearly dated and can therefore give precious landmarks for history. Bearing this in mind, we can now re-examine the contacts of Tamil literature with Sanskrit.

The absence of strong influence of Sanskrit literature on the Sangam works of Tamil poetry appears to be quite natural. Before and around the beginning of the Christian era, when Sanskrit was just preparing for its secularisation and expansion, it was not yet able in the South to replace the Prakrits and to introduce new literary fashions. But after it was widespread as the language of official documents, diplomacy and general culture for communications between Indians and with foreigners, its influence gradually became deeper. In all likelihood, that took place in Tamilnad about the fourth century A.D., when the language of the chancellery of the Pallavas, which formerly was Prakrit, gave place to Sanskrit.

Since that time, the influence of Sanskrit was much more effective than that of Prakrit. Prakrit literature was not so impressive as the Sanskrit one. It was more special and of multifarious kinds. Its chief forms were Buddhist and Jaina. Jaina tradition, yet now living, brought many elements to Tamil Culture but not always through Prakkrit, as Sanskrit became also a Jaina means of expression. Buddhist tradition was for many centuries flourishing in Tamilnad and most likely under the same Pali form as in Ceylon. We have, indeed, in Pali literature clear testimony of that fact; the Pali literature of Ceylon has preserved the works in Pali of two famous Buddhist Tamilians, Buddhadatta, born at the end of the fourth century A.D. at Urayur, the Cola chief town and Dhammapala, both commentators of Pali Scriptures. But, as we see from Ceylonese chronicles, Tamilians were not as a general rule converted to the Buddhist creed. And, if we find testimony of the existence of Buddhism in Tamilnad specially at Kanchipuram till the fourteenth century, we may nevertheless be sure that this religion had already been in decadence for a long time, and was partly known through Sanskrit sects and sources. Therefore, while we have clear evidence of good knowledge of Buddhism in Tamil circles by books like *Nilakesi,* Buddhism did not

exert a profound influence on Tamil literature neither through Pali works, nor through Sanskrit.

On the other hand, before Sanskrit expansion took place in Tamilnad, roughly prior to the fourth century A.D., Tamil literature was already fully developed and quite ready to meet and survive the later massive invasion of Sanskrit. Only in some fields of learning it was apparently enriched, but in an original manner, by knowledge of Sanskrit lore. Dr. P. S. Subrahmanya Sastri has shown how the author of *Tolkappiyam*, assuming* that he had knowledge of Vedic *Pratisakhyas* and of the *Nirukta*, did utilize it, not on the Sanskrit model but with the finest feeling of the genius of the Tamil language quite different from Sanskrit in linguistic respect.

Vedic lore also was surely known in ancient times to Tamil authors, but was not adopted by the Tamils and Brahmanisation or Brahmanical social organisation came only with the later influence of *dharmasastras* of classical Sanskrit.

It does not follow from these observations that no kind of *dharma* was known in ancient Tamilnad before the borrowing of doctrines of these Sanskrit *dharmasastras*. We can trace in Prakrit Pallava inscriptions a useful indication. Sivakhamdavamma, according to the inscription of Hirahadagalli, received the honorific title of *dhammamaharajadhiraja*, "emperor following the Dhamma" and the same title reappears in later Sanskrit inscriptions of the same dynasty : Visnugopavarman was *dharmayuvamaharaja* and Simhavarman II *dharmamaharaja*. That is enough to prove the existence of the ideal of a kind of *Dhamma* amongst the Pallava kings but not to show the

* Dr. Sastri has based this assumption on inadequate data. First, he takes it for granted that Nirukta and Pratisakhyas are chronologically anterior to Tolkappiyam; secondly, the existence of some similarities is *ipso facto* proof that the author of Tolkappiyam was acquainted with these Sanskrit works. Such uncritical and facile assumptions are too readily made by Sanskritists like Dr. Sastri, who refuse even to consider the possibility of the truth being just the opposite.—(Editor)

nature of this *Dhamma*. But, as its mention first appears before the vogue of Brahmanical learning in Tamilnad, we can try to trace its model in the original literature of the country and we think immediately of works like *Tirukkural*.

In that famous and admirable book, we find at first the *Aram* section, illustrating without any sectional religious bias, an ideal of good order of universal human interest. *Aram* is usually interpreted as an equivalent of Sanskrit *dharma*, but the ideal of Tiruvalluvar does not coincide with the *dharma* of Sanskrit *Smrtis*. It is surely more akin to the *Dhamma* of Asoka long ago preached in Tamilnad. It is akin also to the Jain ideal, as Prof. Chakravarti has recently pointed out. But we see that *Arattupal*, just after *Kadavul Valthu*, begins with *Vancirappu*, the eulogy of rain, and that seems to me very characteristic of an idea which is fundamental in the conception of Vedic *rta*: the good order, which is also the Truth, possesses as cosmical sign the regularity of coming of rainy season, the first and main condition of the life of all beings. Thus in free accordance with an ancient Vedic idea, Tiruvalluvar, nevertheless, did not follow special Vedic or Brahmanic speculations. Though exalting the greatness of those who have renounced the world (*nittar perumai*), he left aside the Vedantic search of the *Atman-Brahman* and he put the stress on family life (*ilvalkkai*) and on all human virtues. Such an ideal resting on adoration of God, praise to the cosmic Norm of the world and purity of conduct, completed by rules fit for kings and states as emphasised in *Porutpal*, is probably a true image of the *dhamma* or *dharma* referred to in Pallava inscriptions. In any case, *aram* of Tirukkural is the standard Tamil ideal of life, not ignoring various *dhammas* or *dharmas* of Aryan India, but autonomously fixed in Tamilnad.

After the increasing use of Sanskrit in the country, borrowings of Sanskrit words became gradually more numerous, but the Tamil genius continued to follow its

own ways in accordance with its own well fixed rules. Technical Sanskrit texts chiefly of *ayurveda* and *jyotisa* were frequently, but not always or not exclusively, inspiring Tamil compositions. Apart from these, the most known Sanskrit texts were, it seems, works not belonging to exclusively peculiar schools but works of wide popularity like *Bhagavadgita,* as we can trace some echoes of Gita in songs of Tamil saints. The works of these Saints, Alvars and Nayanmars were composed, it would seem, chiefly during the period of Pallava and Cola splendour. In their hymns or poems we frequently find Sanskrit words or allusions to ideas contained in Sanskrit literature but they use chiefly ordinary Tamil words without special technical meaning. Their songs are devotional songs, not philosophical compositions. But in their very time, philosophical speculations on Vedantic subjects began to be greatly active among Dravidian authors studying Sanskrit books like *Upanishads* and *Brahmasutras* and commenting upon these in Sanskrit. The illustrious Sankaracarya, cira 800 A.D., was thus a Sanskritizing Dravidian and one of the most eminent contributors to Sanskrit philosophical literature and following his example we see Sanskrit literature in Tamilnad, not entirely imported from the North to the South but partly created in the South itself.

The new Sanskrit literature of the South grew quickly and spread to the North, having, of course, at the same time a large influence in the South itself. Thus, when Tamil continued to be cultivated in accordance with its own traditions, it received a double dose of Sanskrit influence from both outside and inside. That led to an increasing popularity of Sanskrit studies in Tamilnad and to the introduction of an immense number of Sanskrit words into the Tamil language, even doubling some Indo-Aryan words already adopted on a middle-Indian form.

The development of philosophical speculations led also to a great effort at reinterpretations of Tamil works of religious interest according to the various views of Vedan-

tic circles. Thus began, for example, an exegesis on the hymns of the Alvars, chiefly Nammalvar. Almost every word of *Tiruvaymoli* was examined and interpreted in Sanskrit by many successive commentators, with the strongest tendency to find in it at any cost a meaning in accordance with the technical Sanskrit Vedantic vocabulary. All the literature in *manipravalam* thus substitutes such a vocabulary to simple Tamil words, just partly preserving the Tamil morphological structure of phrases. Moreover, the *Tiruvaymoli* was looked at as an *Upanisad,* the *Dramidopanisad* and, notwithstanding that, the entire work of Nammalvar was placed parallel to the Vedas: *Tiruviruttam* to *Rgveda, Tiruvaymoli* to *Sama, Tiruvaciriyam* to *Yajur,* and *Periatiruvandadi* to *Atharva.* That was quite arbitrary and manifestly a pure result of the prestige gained by Sanskrit in Vedantic circles of Tamilnad. That prestige, the widespread use of Sanskrit philosophy and the necessity of controversy with the Sanskrit school led also Ramanuja in the line of *Acaryas,* to become a Sanskrit author like Sankara, though he was a Tamilian of Sriperambudur and full of admiration for the Alvars, more particularly Andal. Founded on Tamil sources before the tenth century, the Srivaisnava movement flourished in Sanskrit alone during the following centuries.

Moreover, in almost every part of Tamil literature Sanskritization was in great honour during that period. Even in Tamil grammar so aptly established long ago in accordance with the very genius of the language, new grammars like *Viracoliyam,* tried to describe Tamil on the model of Sanskrit, as if it was a language with the same structural character.

Lastly, during the period of Vijayanagar rule in Tamilnad, the prestige of Sanskrit was actively maintained, as a great revival of Sanskrit and even Vedic studies took place in the court of Vijayanagar. Even in writing, new fashions were introduced from the North under the shape of *Nandinagari,* and the great work of Vedic com-

mentory by Sayana was undertaken under the patronage of the kings of Vijayanagar.

On another side, we have to note the interest manifested in Tamilnad for the Northern books even from Schools of far countries. We know through Father De Nobili in his *Apology*, a book entitled *Sindamani* was in honour in Madurai. According to the description of De Nobili, this book was certainly not the Tamil *Civagacintamani*. It was surely Sanskrit *Tattracintamani* by Gangesa, founder in Bengal of the *Naryanyaya* School. The sending of a copy of this book by French missionaries to Paris from South India in the first part of the eighteenth century under the abridged title *Sindamani* proves the fact.

Nevertheless, the influence of different sections of Sanskrit literature on Tamil culture was very unequal. Vedic lore, in particular, was very scarcely cultivated in Tamilnad through Tamil writings. On the other hand, in relatively late times, during the periods of great influence of Sanskrit some special fields of Tamil literature were developed in parallel with the corresponding parts of Sanskrit literature but preserving a great amount of originality. It seems the literature ascribed to Sittar falls under this class. Siddhas are, of course, well known in Sanskrit literature but we have before us two traditions, one in Sanskrit one in Tamil, till now appearing as very different.

In any case we have no need here to emphasize on the persistent activity of the Tamil literature in opposition to Sanskrit ; your work is the best witness of the high place of Tamil. We may conclude by saying that Sanskrit came into great vogue in Tamilnad after the full development of Tamil literature. When it arrived, it was welcomed and it gave Tamil literature new wealth without supplanting it. Thanks to Sanskrit influence, while preserving its own genius, and enriching Sanskrit literature itself, Tamilnad was able to permit two great cultures to flourish at the same time.

Dr. J. Filliozat, who is a keen student of Indian History and of Indian Culture, has a brilliant record of academic distinctions and activities.

Born in Paris on November 4, 1906, Dr. Filliozat took his Doctorate in Medicine in 1930. Soon he directed his attention to Oriental Studies, in which he has since become solely absorbed as is evidenced by the following events in his career.

1935—*Diploma of 'Ecole Nationale des Languages Orientales, Paris (with Tamil as modern Indian language).*

1945—*Secretary of the 'Societe Asiatique' since* 1945.

1946—*Doctor es Lettres (Paris).*

1952—*Professor, 'Le College de France', the most celebrated seat of learning in Paris.*

1952-55—*As President of the Administrative Board of the 'Ecole Francaise d'Extreme-Orient', went on cultural missions to Indo China.*

1953—*General Secretary of the International Union of Orientalists.*

1954—*First Director of French Institute of Indology at Pondicherry.*

Dr. Filliozat is a versatile and prodigious worker and his field of research extends from linguistics, philology, paleography, numismatics etc.....to philosophy, literature, history of religions, sciences, etc. He is the author of several books, including :

L'Inde Classique (in collaboration with L. Renou)

La doctrine classique de la medecine indienne

and has contributed numerous scholarly articles.

V. V. S. Aiyar's Approach to Kambar

C. JESUDASAN, M.A.

In the sweep of his imagination, in the unflagging sonorous qualities of his diction, in a feeling for dramatic situations, and in the individuality he bestows on the children of his creation, Kambar stands without question as the king of Tamil Literature. Students of Tamil would be justified in ranking him with the greatest of world-poets. In his greatness indeed he may not be free from lapses of taste, but then this is a quality he shares with Shakespeare. While Shakespeare's unerring sense is for the play of human feelings, Kambar's is for sheer poetry. By the rich glow of his verse, Tiruvalluvar's unequalled perfection in ethical poetry, or Kapilar's glories achieved in docile obedience to rigid literary convention, seem to grow pale and wan. Kambar's literary destiny is but one work, the *Kamba-Ramayanam.* The outlines of it indeed are borrowed from the Sanskrit. But the poet's allegiance to the original stops here. He exercises fully his right to be himself, and, "fancy-free", proceeds with the creation of that great ocean of literature to which his name is given. For, the *Kamba Ramayanam* is like an ocean. No study can exhaust it, no plumbing can fathom it thoroughly. It remains, when other inspirations run dry, the eternal life-giving source to the love of the study of Tamil.

If there is a duty of the literatures of the world to contact one another for mutual benefit, the Tamil Scholar has a duty to take the *Kamba Ramayanam* to the arena of the men of letters of other languages, nationalities and cultures. There is no medium so fitted as English for international communication. Naturally a translation of

the *Kamba Ramayanam* into English would be most welcome. It is truly a pity that there is no full translation available. It could not be for want of devotion, for, the *Kamba Ramayanam* is read with religious ardour in many a Tamilian Hindu's home. But a translation and a proper introduction to a study of it in English require absolute mastery of the two languages concerned. There, really, has been the drawback.

V. V. S. Aiyar has found time, among his many activities, to put a study of the *Kamba Ramayanam* before the English reading public. The work is not comprehensive, nor indeed does it profess to be. Beside the monumental work of Rev. G. U. Pope, the translation of the *Kural,* the *Tiruvacagam* and the *Naladiyar,* the work of V. V. S. Aiyar might indeed appear inadequate. But it is really only an introduction to a study of the work proper. V. V. S. Aiyar might have rendered substantial service to Tamil poetry had he taken more pains over this work. But he chose to devote only part of his talents and time to this cause, and so the fact remains that the *Kamba Ramayanam* still awaits a competent translator and competent critics to study those many facets of it which V. V. S. Aiyar has passed by.

Incomplete as it is, V. V. S. Aiyar's study of *Kamba Ramayanam* deserves attention as a praiseworthy venture into a vast field. The world tends to eye with suspicion the boosting of a language by half-ignorant enthusiasts. Let but the proofs of greatness be brought, and thinking men all over the world are willing to welcome to their midst the hitherto unknown classics which bear witness to the omnipresence of genius.

V. V. S. Aiyar has indeed taken for his study that aspect of Kambar which is not above criticism — the dramatic side of his work. The characters are largely borrowed from Valmiki, and except for a few individual touches here and there, as in the love of the maiden Sita

and the idealisation of the major characters in general, we could recognise the old Sanskrit friends with new faces here. There is much that is sentimental, unrealistic, and grotesque. The Tamil epic poet has not recognised the Latin convention that the epic should revolve round a few momentous days and not be a narration of the story from A to Z. There is also a sensuousness in him which does not fail to discolour even the best of his human portraits. And yet, perhaps, V. V. S. Aiyar is justified in opening the great theme of the study of Kambar by introducing the characters to his audience. For, after all, lovers of Tamil poetry are fewer than lovers of *Kamba Ramayanam.* The characters are familiar to many while the poetry belongs to the literate few. These characters have captivated and held in bondage the minds of the Tamils through many generations, and it is fitting that the western world should have an idea of the fascination—for the most part religious—exercised by them.

The characters of the *Ramayanam* are many and great, but the two names which spring instantly to our lips, the names which form part of many a religious incantation in Hindu households are the names of Rama and Sita. These two characters are drawn with unwavering idealism by Kambar. No study of his *Ramayanam* would be complete without one or the other of these. Unfortunately, V. V. S. Aiyar, who had reserved Sita's character to the last as the plum of his pudding, did not live to treat his audience to it. The unnamed substitute for V. V. S. Aiyar who has heroically striven to complete the study, has not, despite the tribute of the *Sunday Bharat,* done full justice to Sita. Kambar's Sita is married to Rama with the customary marriage rites, but she is no soulless doll who simply submits to her guardian's will. The husband to whom she gives her hand is the lover to whom she has already given her heart, and this coincidence seems to be the ratification of a pure passion by the powers divine. She had solemnly sworn to end herself should Rama prove to be other than

he who had touched her heart. So with her marriage really is her first moral victory, the legitimate fore-runner of the second moral victory over the foul advances of Ravana. So Sita as a bride in the *Kamba Ramayanam* is decidedly more interesting than she is in Valmiki. Again the indelicacy of her language used to Lakshmana in Valmiki is considerably mitigated in Kamban, where though she is desperate at his coolness on hearing Marichan's dying cry in Rama's voice, she does not at least fling the charge of illicit passion in the face of her husband's worthy brother. It has been pointed out that even in the description of Sita's person Kambar is not particularly delicate, but one believes the Sanskrit model is even less so, and Kambar has definitely not coarsened the picture, though he might have shown still better taste. Anyway a study of Kambar's Sita would be a separate volume by itself, and we are unfortunate in V. V. S. Aiyar's having left his work without its heroine.

There are other though less important omissions in V. V. S. Aiyar's work. Kaikeyi and Mandodari might have been more intensely studied. Kaikeyi's character is far more complex than that of Rama or Sita, steel-true and blade-straight, and we are not sure that she is thereby more interesting. Shurpanaka herself has not been more harshly condemned than this woman for claiming what was after all her due. But a sympathetic study of her character will show that she was not by nature so cunning or cruel as generally thought. Only two characters in the story strongly condemn her—her own son and her husband—and theirs is the blind passion of infatuation for Rama. Rama himself recognises that she has been another mother to him, and the man, who sternly reproves his devoted wife for her unwifely act of suffering life in another man's home, never sees anything unmotherly or worthy of reproof in Kaikeyi. It had been a former understanding between Dasaratha and Kaikeyi's father that her son should be heir. The king had also promised his young and favourite queen

the two dearest wishes of her heart. He had then, strange to say, arranged for the coronation of his eldest son, old arrangements overlooked, at the time when the prince's devoted brother Bharata was not there to share in the rejoicing. Putting all these things together, what was more natural for an impressionable young woman, especially when misguided by a counsellor totally wanting in generosity, than to demand her due, and further safeguard the interest of her son by exiling the prospective rival? Against this, however, we must array the facts that, first of all, in Dasaratha's household the system of polygamy was unusually successful, the co-wives being perfectly contented, that the brothers were dearly devoted to one another and Rama was idolised by all the other three, that Rama himself had been the perfect son of Kaikeyi, and had touched her heart almost as much as Bharata, her own child, that long years of disinterested attachment among the members of the family had virtually annulled all earlier selfish interests, and Kaikeyi, knowing her husband's life itself was bound up in that of Rama, could not but have foreseen the fatal results of Rama's banishment. Justice indeed was on her side, and she thought that she had reason for claiming it; but the bonds of human love in her case pulled the other way. Her failure to respond fully to this urge at a decisive moment is indeed the only failing which she is guilty of. But then this failing is the axis on which all subsequent action is pivoted, and everywhere else Kaikeyi is far from being a monster, though Kambar himself would take sides with her son against her.

Just a passing mention is made of Mandodari who surely deserves more. Sita herself, held up to the world as the brightest luminary of the story, is guilty of pettishness and short-sightedness at least in the forest scene where she urges Rama first and Lakshmana next after Marichan. One might throw the blame on Providence which had so arranged for the destruction of the *Rakshasas*; but even if Providence put the weakness there, there

is no point in denying the weakness. Sita is also capable of wishing to see her tormentors widowed. Mandodari is nobility itself, and when we think of her love for her husband we should remember that she had far less reason to worship and love her husband than Sita had to worship hers.

V. V. S. Aiyar mentions one slight failing in Rama's love, but he has not been given time to explain it. Obviously it is the chilling reception Rama gives his wife when she is redeemed and brought to him after untold privations. He tells her that all that bloodshed was not for the sake of the shameless woman who endured existence in a stranger's home, but for the renown of his father's house. It is only after Sita has proved her loyalty by the fire-ordeal that he accepts her. Rama's part in the Vali-Sugriva business is equally distasteful to our mind. Rama considers himself bound in honour to avenge the wronged brother, but he puts himself in a very delicate position, and his shooting at the unprepared enemy is surely not an additional laurel to his martial reputation.

Aiyar has taken great pains to prove that Vibhishana is not a time-serving traitor but purely a bhakta of Rama, whose every act may be justified from that point of view. But unless Rama is to be completely divested of his human attributes we would think twice before accepting this. We can understand that Vibhishana strongly disapproved of his brother's misdeeds and that he recognized the greatness and virtue of the enemy. We can also understand his fleeing from his brother's camp upon Ravana's suspicion and anger being roused. But Ravana spared the brother whom he strongly suspected of treachery simply because of the call of blood. What we cannot bring ourselves to like in Vibhishana is his denying this call of the blood in him, and making himself instrumental to the punishment of his brother. Rama himself, for all the God that Kambar or Vibhishana would make him out to be,

frankly owns to Lakshmana that his victory over the Rakshasas was due to Vibhishana,

> With his counsel sage,
> That guided us to victory!

Let us call a spade a spade and be done with it. If this was not fratricide on the part of Vibhishana there is no other word for it. One finds no meaning in defending Rama's godhead against human reproach when he is to be judged as a man. Lakshmana is much nearer divinity when he expresses his disapproval of the affair of brother fighting against brother.

Every competent student of a literary work can have his own comments to make upon it. V. V. S. Aiyar's right to have his opinion cannot be questioned. Still there are statements of his, which, with due respect to his learning, I must own to be hyperbolic. For example, his purpose in studying *KambaRamayanam,* he says, is to prove that it is an epic challenging comparison, " not merely with the *Iliad* and the *Aenid,* the *Paradise Lost* and the *Mahabharata,* but with its original itself, namely, the *Ramayana* of Valmiki ". Here is an undisguised suggestion that Valmiki's *Ramayana* is decidedly superior to the *Paradise Lost,* the *Iliad* and the *Aenid.* One is not aware of the extent of V. V. S. Aiyar's intimacy with the *Iliad* and the *Aenid,* but in view of his recognized scholarship in English one must concede his authority to judge the *Paradise Lost.* The present writer confesses ignorance of Valmiki's *Ramayana,* except in so far as it is accessible in translations. But even bringing the *Paradise Lost* and the *KambaRamayanam* into the arena, one wishes that V. V. S. Aiyar had thought twice before committing himself to such a sweeping statement. The *KambaRamayanam* is nothing so sustained as the *Paradise Lost* for all its magnificence, and though for sheer fluency of language one does indeed wonder whether Kambar or Milton deserves the palm, there are again and again instances when we feel of Kambar that he might

have blotted a thousand lines of his composition after the whiteheat of their creation had cooled down. This is not what one associates with the *Paradise Lost.* Kambar's defect is not merely that he is voluble ; the torrent of rich music which his poetry affords trespasses into many a field which a finer taste would leave untouched. V. V. S. Aiyar's enthusiasm for the *Ramayana* has swept him here off the stand of sensible criticism. Indeed the two works, *Paradise Lost* and the *KambaRamayanam* should not be compared as epics. The ideas that we have imbibed from the west, of epic grandeur and epic restraint, will not stand when we read the *KambaRamayanam.* Spenser's *Fairie Queene,* in general structure, is much nearer to the *Kamba-Ramayanam* than the *Paradise Lost.* True, that is no reason why the *KambaRamayanam* should not be an epic, and a great epic, according to oriental standards. The test of time has proved its worth. It is not merely the religious colouring of the story which has captivated Tamilnad. The testimony of all subsequent Tamil poets is there to supprot its literary claims.*

Granting this, we have still to face the fact that V. V. S. Aiyar has not fully succeeded in substantiating his statement. Tamilians need nothing more than the *KambaRamayanam* as evidence of its own greatness. But in introducing the *KambaRamayanam* to the non-Tamil world as a mighty work much more is needed than retelling the story or considering the characters which after all are borrowed from the Sanskrit to convince the audience of its merits. V. V. S. Aiyar's book, which is mainly a study of the characters of the *KambaRamayanam,* is but the beginning of what might have been a monumental work.

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* Almost every cultivated language has its own distinctive features which defy comparison with other languages and it is not therefore possible to arrive at absolute standards which can guide literary criticism in comparing the literature of one language with that of another. Both V. V. S. Aiyar and his critic appear to err in making such comparisons, one in favour of and the other against *Kamba-Ramayanam.* Vague generalisations such as western and oriental standards carry us nowhere. (Editor)

The magic of *KambaRamayanam* is not merely the magic of the story or the characters involved though surely Kambar knew his advantage when he fixed upon his subject. One needs but to listen to the drugging music of a few of his best stanzas at a stretch to know of the power in the hands of a master of the art. To bring this out in another language is no easy work, though one feels that V. V. S. Aiyar is one of the competent few who could have made a brave attempt. But he has let the opportunity go by, and contents himself with translating only such of Kambar's stanzas as bear directly on the characters he discusses.

His achievement by itself is indeed not inconsiderable. In twenty pages he presents a crisp narrative of the story without knowing which, one could not be introduced to the characters. His study of Lakshmana is excellent. So is his view of Indrajit. Even the other characters he presents would be interesting to those who are absolutely unacquainted with them. For a first introduction to them we could look for no better. Supplemented as it is with translations from the original it does give an idea of the substance of *KambaRamayanam.*

But substance is not everything. Manner in poetry cannot be ignored. V. V. S. Aiyar has translated into blank verse the resonant stanzas of the great Tamil poet. Milton has made the blank verse the language of the epic in English. But I do not think that it is Kambar's singing style which can be successfully represented in blank verse. And any style has to be handled by a born poet to make blank verse worth the reading. V. V. S. Aiyar's prose is clear and lucid and answers his purpose well. But I doubt if the same thing could be said of his verse. I am sure that a verse like

Fly
Before death overtakes you Indrajit,
And saying,—died

Or

Hissing clove the air with force abnorm

Or

All highly virtues come
By instinct to the children of thy race.

even sacrifices sense and grammar to the demands of metre. Of all verse forms, blank verse would be the last to demand such sacrifice, and one can safely say that he who puts blank verse on stilts thus would not be capable of shaping it in any style, much less Kambar's style. Occasionally the verse does go smooth-flowing as in Hanuman's speech to Kumbakarna :

This rock I hurl at thee ; if from its shock
Thou canst escape alive, the world will count
Thy might invincible and I shall deem
Myself defeated at thy hands, and face
Thee not again in battle ; and great will be
Thy fame on earth.

Sufficiently competent as verse of this type is, its distance from the magic of the original is immeasurable. And yet we have not had better translators than V. V. S. Aiyar.

Translation indeed, is a thankless job, and if it is to be worth while it should generally be allowed some freedom. But translation which avails itself of freedom defeats its own purpose ; and translation which maintains absolute loyalty to the original is usually defeated by the genius of another language.

Rev. Pope's herculean labours have brought out in English faithful English editions of some of the great Tamil works. But though their value is undeniable they still do not equal their originals. Probably V. V. S. Aiyar was wise, in so far as his own reputation was concerned, in refraining from a complete translation or a translation of the most glorious passages of *KambaRamayanam*. But still the need for translation is there, a vast field unexplored.

When a lover of poetry thinks of Kambar it is not first of the *Ramayanam,* but of those haunting melodies of his that will not desert the ear even in dreams. It is stanzas like those ushering in the maiden Sita into the hall for her engagement, like the wonderful description of *Marudam,* like Sita's grief over the supposed death of her husband and a thousand soul-stirring episodes sung in undying verse. It is such glories that the Tamil literature thirsts to present to the world, and we wait for another V. V. S. to proceed with that work which his fore-runner had begun and left half-way.

Tribes of the Nilgiris —The Kotars

Rev. F. Legrand

The Kotars are, after the Todas, one of the most remarkable among the Tribes inhabiting the Nilgiris. They are easily distinguishable among the other people of the Hills, when they come to the market of near-by towns such as Ootacamund, Kotagiri and Gudalur, close to which they have some of their settlements. They are well-built and good-featured, their skin having usually a copper colour; many of them are light-skinned. In fact, though much has been said and written about the Roman deportment of the Todas, many of them are rather dark-skinned, in spite of their having inhabited the Hills for many centuries; and the Badagas, who are comparatively recent comers to the Hills, are certainly of a fairer complexion. However some of the Kotars are the fairest skinned amongst the Hill tribes.

External Appearance.

The head of the Kotars is well-formed, with a slightly elongated face, the forehead narrow but prominent. They keep their hair long and loose, or tie it carelessly at the back of the head; their eyebrows, dark and bushy, have a tendency to be united to each other; their nose, smaller and more sharply defined than it is with the Todas. On the whole, they are fairly good-looking, and their countenance indicates energy and decision.

The Kota women are rather shy, in contrast to the Toda women who are rather too bold sometimes. Even now, when Kota women see some stranger approaching,

they run away and hide within their houses. They are clad in filthily dirty clothes, tattered and torn, and frequently their clothes do not reach even to the knees. The men wear more or less the same clothes as the Todas. The *putkuli*, or toga-like cloak of the Todas, is called by the Kotars *vevad*; the *tharp* (waist cloth) is called *mund*, and the *Konu* or *langooty*, is known in Kota language as *kosal* or *jalladam*.

Both men and women are wearing ornaments, which are usually made by the Kotars themselves. They wear silver rings (*madaram*) on the third or fourth finger of the right hand. Men are also wearing ear-rings, which are sometimes of gold and set with pearls. On the second or first toe of each foot, Kota women usually wear some rings made of bell metal, which they call *kakoji*. They wear also copper wristlets, *tebugan*, on the right wrist, and bell metal wristlets, *vodshalle*, on the left wrist; and also adorn themselves with red and black beaded necklaces, *koiavila* and *karg*, which they purchase from the plains.

HABITS AND MODE OF LIFE.

When a Badaga meets a Toda, he places his hand on the head of the latter to salute him. This familiarity is not permitted to the Kotar, who must raise his hands to his face and salute him from a distance. The Badagas, who use the Kotars for their festivals, do not allow them to approach their temples. For the Kotars are considered to be unclean.

They are unclean in fact in their food. They are great flesh eaters, and do not bother about the quality of the flesh; even now they are eating carrion, and we can see them sometimes carrying dead buffaloes which have died of disease and eating their flesh with delight. It is curious enough that this kind of food seems to agree with them. They are a sturdy set of people, very active, and show more energy and muscle than the other tribes.

The Kotars are the artisans among the Hill tribes of the Nilgiris. Until the coming to the Hills of the Europeans and the Tamilians of the plains, they were the only ones to practise any industry at all. They work in gold and silver, are blacksmiths and carpenters, rope-makers and tanners, potters and musicians. In this last capacity, they are playing at Toda and Badaga funerals. On the whole, they make a good livelihood, as their music and dancing are indispensable at feasts and are ordinarily well rewarded. The Kotars play a kind of clarionet, which they call *kola*; they have a drum, *pare,* which they beat with the hands, and a sort of tambourine, *tapate,* beaten by two sticks. They play also the *buguri,* or flute of the Todas, and a kind of bugle or horn, which they get from the plains.

The women make baskets, and also rude clay pots; they use a kind of black clay found in swamps for making the pots on a wheel. The potter's wheel is a disc of wood or of dry mud, with a blunt iron point on which it revolves in a socket, which is merely a hole in a stone fixed permanently in the ground, in front of the houses. The Todas are using these earthen pots for cooking purposes and in their dairy work; but not for their sacred dairy.

The Kotars are also agriculturists, and raise the same crops as the Badagas, on the best lands close to their villages. They raise crops of bearded wheat, barley, potatoes, samai, onions, etc. They keep also herds of cattle, but usually do not drink the milk, except when it is presented to them by a *pujari,* or in a village different from their own.

They are moreover paid in kind by the Badagas, Irulars and Kurumbars, for the services they render them. The Todas pay them with the hides of dead buffaloes and with ghee.

They used to drink a lot and were very gay on market days; but nowadays, they do not appear to be addicted to drink when they come to the town. They just

come to the market to purchase iron (*hibbi* in Kota), with which they make their implements, good sickles (*kanaket*), hooks (*mava*), hammers (*matige* or *tabita*), mamooties (*kudai*) and hoes (*kala kudai*), and even good axes (*madat*) for chopping wood, which they sell mostly to the Badagas.

To make all these instruments, they use rather primitive implements which they prepare themselves. They use bellows (*tithi*) in their forges, bellows mouthpieces (*mork*) made of clay, pokers (*shedigol*) and pincers (*kodikilla* or *kaikilla*) ; formerly they used a piece of iron fixed in a wooden block, as a kind of anvil, but now they know the use of the modern anvil and many of them have it in their forges.

THEIR VILLAGES.

The Kotars have seven villages in the Nilgiris District, six on the plateau proper and one down on the slopes, close to Gudalur. All these villages are named *Kotagiri*, which is the Badaga name for the Kotar villages, meaning literally : Kota hill. The name in Kota language for their villages is: *Kakal*. Each village has however its proper names, which differ in Badaga and Toda languages.

Melkotagiri (or Perangada), called Melkokal by the Todas, is the well-known Kotagiri, the hill station situated on the north-eastern crest of the plateau, and overlooking the plains of Coimbatore. The name Perangada comes from Peranganad, one of the four old divisions of the Nilgiris, which derives its name from the god Rangaswamy, worshipped by the Badagas and Irulars on the peak of that name. When the European settlement was established at Kotagiri, the land of the Kotars was purchased by the Government, and a new village was built for the Kotars about two miles from the place. The former village of the Kotars was on the maidan, in the centre of the town, and their temple has been kept as it was at the time.

Kil Kotagiri is another village of theirs, called also Kinnada, and in Toda, Kilkokal. It is situated on the lower eastern slope of the Hills, about seven miles north-east of Kotagiri.

Kolimalai[1] Kotagiri is in Mekanad, about three miles west of Ketti.

In the Kundas, Kunda Kotagiri is about two miles from Kilkunda, as the crow flies, on the west of it, and close to Manjur. It was formerly called also Menada, and Merkokal by the Todas.

Next, there are two villages of Kotars in Todanad, north-west of the plateau, near Sholur, beyond Dunsandle Estate. These villages are Trichigidi or Tirichigad, and Padugula, also called Kuruvoje, and by the Todas Kuruguli.

Finally, the settlement near Gudalur is called Kalagasa, or Kallgodi.

Some of their villages, as the one at Kolimalai, are kept rather neat ; but on the whole, their dwellings seem rather dirty and very poor. Dr. Shortt thus described their villages :

> They form large communities, each village containing from thirty to sixty or more huts, of tolerable size, built of mud walls, and covered with the usual thatch grass, somewhat after the style of native huts in the plains ; but the arrangement of the dwellings is far from being neat or prepossessing in some villages. The floors are well raised from two to three feet above the soil, with eaves or a short verandah in front, and a pial or seat on either side of the door, under the eaves, on which the people squat themselves when idle. The size of the doors giving entrance to their huts measures 46 x 26 inches.

Nowadays, they are modernizing themselves to some extent, and several of their houses are big halls, covered with Calicut tiles, where several families live together. The pillars of some of their verandahs are of stone, and some are even sculptured, as well as the door posts, with

[1] Hill Ranges of Southern India. I. p. 55.

carving executed by woodcutters from the plains. One of the forges at Kotagiri has pillars of stone sculptured with fishes, lotuses and flowers. The outside walls are sometimes white-washed and painted with several designs in ochre and red colour.

The villages consist of detached huts, and also of huts distributed in streets. Each settlement should consist of three streets or *Keris.* At Kotagiri, these three streets are named : Kilkeri (lower street), Nadukeri (central street), and Melkeri (upper street). At Sholur however, there are four Keris, called : Kilkeri, Korakeri (other street), Amreri (near street), and Akkeri (that street). This division into Keris is important among them as instituting a kind of relationship. People of the same Keri cannot inter-marry. At Sholur, Amreri and Kilkeri people have to seek partners in Korakeri and Akkeri, and vice-versa, and thus divide themselves into two exogamous groups. Usually the three Keris exist in the village. A Kilkeri man may marry a Nadukeri or Melkeri wife, but not a Kilkeri woman, who is considered to be too closely related to him.

THEIR TEMPLES.

In every village there are two temples, dedicated to Kamataraya and Kalikai, which are their names for Siva and Parvati.

"Some rude image of wood or stone," writes Dr. Shortt[1], "a rock or tree in a secluded locality, frequently forms the Kota's object of worship, to which sacrificial offerings are made ; but the recognised place of worship in each village consists of a large square of ground, walled round with loose stones, three feet high, and containing in its centre two pent-shaped sheds of thatch, open before and behind, and on the posts (of stone) that support them some rude circles and other figures are drawn. No image of any sort is visible here."

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[1] Tribes of the Neilgherries, 1868.

At the annual ceremony, the two gods are represented by two thin plates of silver, attached to the upright posts of the temples. The Kotars go to these temples at the full moon to worship the gods. They worship also Magali and Mariamma against cholera and small-pox. At Gudalur, they keep also the Malabar Onam festival.

At Kolimalai, there are three temples, two dedicated to Kamataraya, and one to Kalikai, or Kahasamma, his wife.

One of the two temples at Padugula or Kuruguli (Sholurkokal) is in the form of a Toda *Palthchi* or ordinary temple of the Todas, built in the same oval pent-shaped kind of construction as their ordinary dwellings, but a little bigger. This *Palthchi* is dedicated to Urupal, who is the same as Kamataraya, according to the Kotars. The other temple is dedicated to Kamataraya, and there is none to Kalikai in the village.

The Kotars have two kinds of priests, belonging to their own tribe. One is called *Devadi* or *Terkaran*, the other is the *Munthakannan* or *Pujari*. Both of them are family men and work at their forges or in the fields when they are not occupied with temple duties ; but they are not allowed to work for others. They do not live in the temple. At the time of the feasts, they cook food before the temple and distribute it to the people. In the *Palthchi* temple at Sholur, however, the *Pujari* boils rice in the temple at the sowing and reaping seasons, and distributes it to all the heads of families in the village. Both the priests are forbidden to attend Toda or Badaga funerals, under pain of pollution, and at the time of the annual feast, they are not allowed to live with their wives. The *Devadi* seems sometimes to be possesed by the god, especially when consulted at the time of appointment of a new *Pujari*. Both of them participate in the seed sowing and reaping ceremonies ; they make the first salute to the corpse at a Kota funeral.

Religious Customs.

The principal feast of the Kotars is the annual feast of Kamataraya, which is celebrated in January, beginning on the first Monday after the January new moon and lasting about twelve days, during which the Kotars clean and decorate the temples with flowers, light a fire in the temple and bring it to the principal street of the village, where it is kept during the whole of the feast. They eat, feast and dance to the accompaniment of the Kota instruments described above. It is said that much indecent dancing takes place during this feast between men and women. In his book *Reise nach Sud-Indien,* published in 1894, Dr. Emil Schmidt thus describes the dancing at which he was present :

> When I was at Kotagiri the Kotas celebrated the big festival in honour of their principal god. The feast lasted twelve days ; every evening homage was paid to the god, and dancing went on round a fire which was kept burning near the temple during the feast. On the last evening, women, as well as men, took their part in the dance. The weird music, penetrating to my house, attracted me to the village. At the end of the street abutting the back of the temple, a big fire was kept up by putting on continually large bundles of brushwood. The musicians stood close to the flames, on one side of the fire, with their musical instruments, two drums, a tambourine, beaten by blows on the back, a cymbal made of brass, beaten with a stick, and two pipes resembling oboes. The same monotonous tune was repeated again and again by the two last ones in rapid four-eight time and accompanied by the other instruments. When I arrived, about forty Kotars, young and old, were dancing near the fire in a semi-circle, going first to one side then to the other, raising their hands, bending their knees, and making fantastic steps with their feet. The whole circle moved slowly forwards, and now and then one or the other of the dancers shouted something that sounded like Hau ! and, at the end of the dance, there was a general shout. Several Kotars of both sexes were seated around the circle, some on the heaps of stone close to the temple. Many Badagas of good standing who had been specially invited to the feast, sat down on a raised floor near the back wall of the temple round a small fire. After the

dance, the dancers dispersed. The drummers kept their instruments, which had become damp and lax on account of the moist evening breeze, so close to the flames that I thought they would get burnt. The music soon began a new tune; first the oboes, and then, the other instruments, as soon as they had understood the proper movement. The tune was not the same as before, but its two movements were repeated without stop or change. Women as well as men, took part in this dance; they were grouped in a semi-circle, and the men completed the circle. The men danced wildly and irregularly. Coming slowly forward with the whole circle, each dancer turned from right to left and from left to right; after every turn, they were facing the fire. The women were dancing with more accuracy and more skill than the men. On beginning the dance, they first bent themselves towards the fire, and then made half turns, left and right, with regular and artistic steps. In their appearance there was a mixture of pleasure and shyness. The dancers were not wearing any special costume; the women, however, nearly all old and ugly, wore ornaments in the ears and nose, and on the neck, arms and legs. Only women took part in the third dance, which was played again in four-eight time. This was the most artistic of all; its slow movements had been well rehearsed previously. They stepped radially to and fro, turned forwards and backwards, etc., with seriousness and solemn dignity.

The Kotars, having much to do with the Todas, have borrowed from them many of their funeral rites. They burn the body with some articles belonging to the dead person, and collect the bones in a pot which is buried near the burning place. The skull is preserved for the dry funeral, as with the Todas. But there is a special custom among the Kotars. A *Teru,* or scaffolding hung with clothes is erected before the dead man's house. The corpse is laid on a cot and placed under the *Teru.* All the relations assemble and salute the body, the elder putting their foreheads to the dead man's forehead, the younger to his feet. After dancing round the corpse for some hours they remove the *Teru* and carry the corpse to the burning place (in Kota, *Due*).

This custom of the *Teru* or Procession Car, has been adopted also by the Badagas.

TRADITIONS.

The Kotars have no traditions of their own. Koten, their eponym, is said by the Todas to be one of their ancestors, who brought up the Kotars from the plains. J. W. Breeks, in his book *An Account of the Primitive Tribes and Monuments of the Nilagiris,* published in London in 1873, narrates a story he heard from the Todas. He says that there were three Toda brothers, Koten, Tekudi and Elna. Koten's wife blamed her husband for not possessing any Kotagiri or Tiriari (sacred village of the Todas). He went to his brothers to complain. Tekudi gave him a Tiriari bell and some buffaloes from the Muttanad Tiriari (on the road to Kalhatti, the so-called Toda cathedral) ; Elna gave him a Kota man and woman. With these, Koten went to the Kundas, where he established a Tiriari and Palals (priests), and he placed the Kotars at the Kunda Kotagiri, called by the Todas, Merkokal. (Mer is the name for Kundas in Toda language.)

Koten and his wife Terkosh were transformed later on into two hills, which are known by the names of Koten and Terkosh, on the Sisapara side of the Hills. Todas and Kurumbars pay occasional visits to these hills, and the Todas are said to sing the song about Koten when they see these two hills.

From this story, it seems that the Kotars were already on the Hills before the establishment of the Kunda Kotagiri. Elna, who gave the Kotars to Koten, was living at Muttanad. There are no Kotars in the immediate vicinity. But there is a settlement at Sholur which, in straight line, is not very far. At Padugula, as we have seen, there is a temple in the shape of the Toda temple ; and it seems likely that, owing to their association with the Todas, this is the first Kotar settlement on the Hills. The Todas, being in need of their services, called them to the Hills as soon as they came, and bargained with them, as it is said of Koten : "You shall be my people, and make pots for us." The

Kotars' claim to dead buffaloes formed part of their agreement with the Todas.

The Kotars came to the Hills after the Todas. But the Todas themselves are not, strictly speaking, the first inhabitants of the Hills. They claim as their own several of the cairns, such as Seven Cairn Hill, but say that the others were built by different races, before their coming.

I suspect the Kotars to have come to the Nilgiris about the same time as the Todas. Perhaps they were associated with them already in the plains. As the original place of the Todas is still a mystery, it is also difficult to decide about the origin of the Kotars. In the north of Mysore, near Harihar, there are workers in metals called also Kotars. They worship also Kama and Kalima. Is there any connection between them and our Kotars of the Nilgiris ? As the language of the Kotars is a mixture of Tamil and Kanarese, it may be that they came originally from the Kannada country. I am not in a position to decide the question actually.

In conclusion, I give here a list of several proper names in use among the Kotars, some of which seem to be peculiar to them.

Male names: *Kambata* (the god), *Kose, Mosale* (crocodile), *Kounda, Jogi, Mala.*

Female names: *Niji, Puyi, Teinti, Kempi, Tegi, Madi, Verkarji.*

Place Names of Agricultural Regions or Marutham

R. P. SETHUPILLAI, B.A., B.L.

The people of *Tamil-Akam,* a region of great fertility and natural facilities for irrigation, have devoted themselves to the pursuit of agriculture from time immemorial. They reclaimed the lands on river-banks and developed them into fertile fields. They realised the truth that the river nourishes the field with its silt-laden water, just as a mother nurses her darling infant with her breast-milk, and thus came to develop an attachment to the rivers which they held in great veneration. The river Ka:viri was glorified as the *Ponni,* the golden damoiselle, or the Goddess of all prosperity. The river Vaikai was described as the tendril-waisted damsel that never fails. In short, according to the Tamils, rivers are the throbbing life-arteries of a country.

Villages sprang up on river-banks and grew apace; and the people prospered. This gave rise to the time-honoured saying in Tamil that a " Village without a river is devoid of beauty ". The ancient cities and seaports of great renown were built on river-banks and estuaries. The present Woriyur (Utaiyu:r of Sangam literature) Tiruchirappalli enjoyed at one time the pride of place as the capital city of the Chola kings. It lies on the southern bank of the Ka:viri. The famous city of Pat:t:inam—the city *par excellence*—which served as the gate-way of Chola Nad stood at the mouth of the Ka:viri. This city was honoured with the significant names of Puka:r or river-mouth city and Ka:virippu:mpatt:t:inam—the city beautiful on the Ka:viri. In the same way the city of Madurai, the capital of the Pandya kings was situated on the banks

of the Vaikai. And Kotkai the maritime capital of the Pandyas, flourished, at the mouth of the other great river of the Pandya country, the *Porunai* (the present Ta:mira-paran:i). It will thus be seen that rivers contributed mainly to the agricultural and commercial prosperity of the ancient Tamil country.

It is true that Tamil Nad cannot boast of large rivers like the Gangai (Ganges) and the Godavari. And yet the Tamils felt legitimate pride on their achievements in utilizing the waters of their small rivers to maximum capacity. Their appreciation of the great utility of river-water is evidenced by the suggestive names they gave to rivers. Pa:l-a:tu (milk-river), is the name of the river flowing through the Thondai Nad, the modern Chingleput District. This river depends for its water mainly on subterraneous springs; and it is seldom in spate. Another river in the droughty Ramanathapuram District—Se:thu Na:t:u—bears the sweet name of The:n-a:tu, the honey-river. The Lord of Kunta-k-kudi, situated near the The:n-a:tu is called The:n-a:ttu-nha:yakar or the Lord of the honey-river. The waters of this river are utilized to the last drop for irrigation. Even as the Thondai Nad can boast of its river of milk and Pandya Nad of its river of honey, the Chera Nad can boast of its Nhey-ya:tu, the river of clarified butter. A village situated on its bank has been named Nhey-ya:ttang-karai.

A rivulet in Tirunelveli District has been named Karun:ai-a:tu, the river of compassion, in appreciation of its beneficence to the people living in the locality. And another river flowing by the side of Virudachalam in South Arcot is called Man:i-muth-tha:tu, the river of rubies and pearls.

It is significant that the names of some of these rivers are borne by certain villages and towns flourishing on their banks. Thiru-v-ai-a:tu, the sacred five rivers, is the name of a village in Chola Nad, regarded as a sacred spot from

ancient times. The place bears this name presumably because it lies in the midst of the fertile tracts fed by five branches of the Ka:viri. The Sanskrit name of this place is *Panchanatham.*

There is a river Ce:-y-a:tu by name which flows through the Thondai Nad. A village on its bank also bears the same name. At:ai-y-a:tu is a river flowing through the city of Chennai (Madras). It takes its rise in the Cemparam-pa:kkam tank in Chingleput District and flows through Madras into the Bay of Bengal. The name of this river has been given to a settlement on its margin.

The ancient names of certain rivers, which have become obsolete in modern times, can be inferred from the name of places situated on their banks. The Cittatu or Ciththira:-nhathi which rises on the Kutta:lam Hills, is joined in its course by a small tributary. This tributary bears in Puranic legends the name of Ko:than:t:ara:ma nhathi. According to legend, Rama who was spending part of his exile in this region would appear to have bored the ground with his Ko:than:t:am (bow) to obtain drinking water to quench the thirst of Sita. The water which gushed forth is said to have formed a river which was hence named after the bow. The original name of this rivulet was Kayath-th-a:tu. It has its source in an artesian spring, yielding a copious supply which overflows and runs as a rivulet. It was natural therefore to call the river Kayath-thatu (*Kayam*-deep spring). Rivers in the South have their source generally on mountain tops. Kayath-th-a:tu however, is an exception. Although the river has lost its original name, it is recalled by the township on its bank which bears the name of Kayath-th-a:tu.

A settlement springing up on the margin of a river is generally called *A:ttu:r*, a river-side place. Many villages bear this name in Tamil Nad. In Salem District, A:ttu:r is the name not only of a village but also of a taluk of which

it is the head-quarters. Again A: ttang-karai, river-bank, is the name of a place in Ramnad District. Besides, there is A: ttu-p-pa: kkam in Tanjore District, A: ttu-k-kuticci in Trichinopoly District, and A: ttu-k-kuppam in North Arcot District.

The place where people get access to river-water is known as *thutai.* A village lying close to such ghats takes the suffix *thutai* in its name. The natural charm of these bathing ghats is indicated by the names given to them. In the luxuriant groves on either side of the Ka: viri, peacocks spread out their plumes and monkeys gather, jump and prance. A bathing ghat noted for the dance of peacocks came to be known as Mayil-a: t: u-thutai, the dancing-ghat of peacocks. And the ghat where monkeys frisk about came to be called Kurangk-a: t: u-thutai, playing-ghat of monkeys. The former place-name has now been changed into Mayavaram *. There are two places known as Kurangk-a: t: u-thutai, one on either bank of the Ka: viri. One of these places is now known simply as A: t: u-thutai, but the other retains its full name.

Besides these places, there are on the Ka: viri several sacred spots like Kat: ampa-nh-thutai, ma: -nh-thutai (ma: - mango tree), both of which have been honoured by *The: va: ra* hymns. And on the Porunai river, we have Pu: nh-thutai (now called Cinhthu-pu: nh-thutai) the flower-ghat, and Kutukku-th-thutai (*Kutukku*-narrow).

An islet in a river is known as *Rangam* in Sanskrit and as *Thuruththi* in classical Tamil. There is a picturesque islet in the Ka: viri close to Tiruchirappalli. The Vaishnava Saints have composed hymns in praise of the presiding deity of this place. In their sacred poems, this islet is called *Thiruvarangam.* The original name of Kuttalam in Tanjore district, was Tiru-th-thuruththi. The Saiva hymnist, Thiru-na: vuk-k-arasar has sung about this Thuruththi in exquisite language ;

* Since altered to Mayuram.

I, a servant of God, behold the Lord of Thuruththi, who reposes on the bosom of the Ponni, which carries in its flood a cargo of flowers.

Inscriptions refer to this place as "the islet in the clasp of heaving waters". Another islet in the Tamil country is Tiru-pu:nh-thuruththi, the sacred islet of lovely flowers.

The ancient Tamils held in high veneration the confluence of rivers, treating it as a sacred spot. It was generally called a Ku:t:al or union. The place in Thondai Nad where the Pa:l-a:tu, the Ce:ya:tu and the Kampai-a:tu mingle their waters, is known as Tiru-muk-ku:t:al, the holy junction of three rivers. Similarly, the meeting place of the Porunai, the Citta:tu and the Ko:than:t:ara:ma-nhathi was known as Muk-ku:t:al. This is the spot celebrated in the pastoral play called Muk-ku:t:al Pal:l:u depicting the life of the peasantry. The place in Chola Nad where the Ket:ilam and the Uppan-a:tu unite has been called *Ku:t:al-U:r*, the place of union. And Ku:t:alai-a:ttu:r in South Arcot is situated at the junction of the Vel:l:-a:tu, the white river and the Muth-th-a:tu, the pearl river. This scared place has been honoured by the hymns of *The:va:ram.*

The ancient Tamils built dams across rivers, diverted the water through channels and stored it in lakes and tanks. Naturally villages came into existence near these dams. The Tamil word for dam is *An:ai* or *An:ai-k-kat:t:u* (anicut). In South Arcot District, there is a place called Karat:i-an:ai, the bear dam. Kan:-an:ai, the eye-dam in Ramnad District and Vel:l:i-an:ai, the silver dam in Trichinopolly District are other place names having this termination.

Villages also spring up near irrigation channels which are called *Ka:l,* a contraction of the word Ka:lva:y. Vel:l:a-k-ka:l, the flood-channel and Pal:l:a-k-ka:l, the low channel are place-names in Tirunelveli District. Thalai-k-ka:l, the head-channel is a village in Ramanatha-

puram District Man:lal-ka:l, the sandy channel in Tiruchinappalli District, Kuval:ai-k-ka:l, the lily channel in Tanjore District, and Ma:ng-ka:l, the mango-channel in North Arcot District. The word Ka:l-va:y of which Ka:l is a contraction, is itself the name of a place in Tirunelveli District.

A natural brook is called O:t:ai in Tamil. A village springing up near such a brook often takes O:t:ai as a suffix in its name. We have thus Mayil-O:t:ai, the peacock brook in Tirunelveli District, Pa:l-O:t:ai, the milk brook in Ramanathapuram District and Cemp-O:t:ai the copper stream in Tanjore District.

A sluice constructed on a channel-bank or tank-bund is called *Mat:ai.* Water is let into the field through the sluice. In the vicinity of such sluices, villages have grown up. Paththal-mat:ai, commonly known as Paththa-mat:ai and Pa:la:mat:ai in Tirunelveli District, and Me:la-mat:ai in Madurai District are such places.

Storage of water impounded for irrigation fields is called *E:ri,* lake. Numerous villages have sprung up in the neighbourhood of lakes in the Tamil country. Some of the place-names associated with lakes perpetuate the beneficence of the ancient kings of Tamil Nad. Pallavan-e:ri, now corrupted into Palamane:r in Chittoor District was constructed by a Pallava King. Then-ne:ri in Thondai Nadu is yet another village which came into existence by the side of a lake. The lake was dug by a prince named Thirayan, the prince of the waves. Thirayan-e:ri has been corrupted into Then-ne:ri. There are many villages bearing the name of Ma:tan-e:ri the lake of *Ma:tan,* in Tirunelveli District. The word *Ma:tan* denotes the Pandya King. A lake was constructed in Kongu Nad by a king named Vi:ra-Pa:n:t:iyan. The village which sprang up by the side of this lake came to be called Vi:ra-pa:n:t:iya-p-pe:r-e:ri, the great lake of Vi:ra-Pa:n:t:iyan. The present name of this place is simply E:ri.

Names of deities are sometimes associated with lakes. A: tumukan-e: ri near Tiruchendur in Tirunelveli District is named after Lord A: tumukan, the six-faced God of the Tamils. Yet another lake, which owes its origin to a king of Malayalam (Travancore) has been called Pathmana: pan-e: ri, the lake of Lord Pathmana: pan. The village which came into existence near this lake now bears the corrupted name of Pathuman-e: ri.

There are a few place-names having the suffix *pe:ri*. This suffix is seen in Ci: vala-P-pe: ri, Kan: t: iya-p-pe: ri, Alangka: ra-p-pe: ri, Vicuvanha: tha-p-pe: ri in Tirunelveli District. *Pe: ri* is a corruption of *Pe: r-e: ri* meaning a large lake. Evidence in support of this usage is available in inscriptions. A big lake built by the King Mathura: nhthakan was known as Mathura: nhthaka-pe: r-e: ri and another by the King Sunhthara-Co: l-an in Arcot as Sunhthara-Co: l-a-p-pe: re: ri. The original name of Ci: valap-p-e: ri in Tirunelveli District, was Muk-ku: t: al. This name signifying the confluence of three rivers, was appropriate for the village situated near it. In later times, the Pandya king Sri Vallapa constructed a big lake in the village and called it Sri Vallapa-pe: r-e: ri. This name has now been corrupted into Ci: calap-pe: ri. There is an old tradition that a Kannada chief constructed a dam across the river Tha: miraparan: i, diverted its water through irrigation channels and reclaimed an extensive tract in Tirunelveli District. This dam which is the third on the river is known to this day as the Kannadian dam. The same chieftain constructed also a large lake near the town of Tirunelveli and gave it the name of Kannat: iya-p-pe: re: ri. In course of time, this lake-name became the name of the village around it, and was corrupted as Kan: t: iya-p-pe: r-e: ri. Alangka: ra-p-pere: ri meaning the lovely lake is the name of yet another village. The natural scenery of the surroundings and the large sheet of water with ripples waving on its bosom are probably suggested by the name.

Ko:t:t:akam is another name for a large lake; and there is many a Ko:t:t:akam in the Ka:viri basin. Places like Puthu-k-ko:t:t:akam, the new lake and Ma:nang-ka:ththa:n-ko:t:t:akam are instances of lake-names becoming place-names.

Next to the lake, *Kul:am,* the tank, serves the needs of agriculture. Place-names ending with *Kul:am* are numerous. Some of the names given to tanks indicate the colour of their water or the extent of the water-spread. Karung-kul:am, the black-tank in Tirunelveli District and Seng-kul:am, the red tank in Tiruchirappally District indicate the colour of the tank-water. Periya-kul:am, the big tank in the Madura District is a township that has come into existence in the vicinity of a big tank. Pu:ng-kul:am, the flower tank in Tanjore District and Pudu-k-kul:am, the new tank in South Arcot District are indicative of the nature of the respective tanks.

Some of the great tanks constructed by the Tamil kings and chieftains came to be glorified as *Camuththiram* (Ocean), and Va:rithi (immense sheet of water). A tank constructed by the Chola king Raja Raja, is mentioned in an inscription as Ch:ol-a-Camuththiram, the ocean of the Chola King. Ampa-camuththiram is the name of a place in Tirunelveli District. The original name of it was Il:ang-ko-kut:i. The lake which came into existence in the village was named Ampal:-camuththiram, the ocean of the lady. This name has been corrupted into Ampa:camuththiram. There is evidence in inscriptions to show that tanks originally called *E:ri* (lake), were in later times dignified as camuththiram (ocean). The embankment of an old tank in the village of Then-ne'ri, was breached at one time by heavy rains, and an inscription says that one Tha:tha:ca:ri who repaired the bund, renamed this lake after himself as Tha:tha:-camuththiram.

Further, the words *E:nhthal* and *Tha:ngkal* indicating ponds or pools occur in place-names. Places like Il:a-v-

aracan-e:nhthal, the prince's pool and Cempian-e:nhthal, Chola's pool are names associated with the rulers of the land. Similarly A:lanh-tha:ngkal, the banyan pool in North Arcot District and Val:avan-tha:ngkal the Chola pool in Chinglepet District may be cited as examples of *Tha:ngkal.*

The words *A:vi* and *Va:vi* also signify a pool. They occur occasionally in a few place-names. Nhi:r-a:vi in Ramanathapuram District and Kal-la:vi in Salem District are place-names having the termination *A:vi,* and places like Ko:t:al-va:vi in Madurai District have the suffix *Va:vi* in their names.

A deep pool is known as *Mat:u.* There are place-names having this termination. Muthalai-mat:u, the crocodile pool in Tanjore District, A:nai-mat:u, the elephant pool in South Arcot District, Kal-mat:u, the rock pool in Tirunelveli District and Cem-mat:u, the red pool in Salem District belong to this category. The word *Ilanjci* also denotes a pool. There is a place known as Ilanjci near Tenkasi in Tirunelveli District. This village is glorified as Pon-n-ilanjci, the golden pool in the celebrated Tamil drama known as Kutta:la-k-kutavanjci.

A natural pool is called *Poykai.* Poykaiya:r is the name of an eminent poet, and he is said to have been born in a place known as Poykai. Again Poykai A:l-va:r is the name of one of the three great saints of the Vaishnava cult, who are known as the first A:l-va:rs. According to tradition, he was born in a lotus-pool near a temple of Thiruma:l (Vishnu) in Ka:njcipuram. There is, besides, another place known as Poykai in North Arcot District. It will thus be seen that the word *Poykai* has become a place-name.

A pool containing drinking water for the village is known as *U:run:i,* (*Ur*: village *Un*: consume). There are several places going by the name of *U:run:i.* For instance,

Pe:r-u:run:i the great pool, in Tirunelveli District, Mayil-U:run:i, the peacock pool in Ramanathapuram District, and Purac-U:run:i, the Portia pool in Tanjore District.

Cetu is a literary word for tank. The hamlet of Ra:yalu-ceruvu, the King's tank, lies in Chittoor District. It is said that this lake was constructed by Krishnadeva Raya of Vijayanagar with the object of developing agriculture in that area, and was therefore called after him as Ra:yar-cetu. In ancient times, this place lay on the highway from Kanchipuram to Tirupathi and was therefore a centre of great attraction. The large lake constructed by Krishnadeva Raya can still be seen in the village. It has been formed by a broad embankment half a mile in length connecting two high hills.

Some of the ponds and pools of the Tamil country are supplied with water from subterranean springs. The common name for a spring is *U:ttu.* There are a few place-names having this word as the suffix. Ta:l-ai-y-u:ttu the cactus spring in Tirunelveli District, Aththi-y-u:ttu, the fig spring in Ramanathapuram District, Kan:-n:-u:ttu, the eye spring in Tiruchirapalli District and Ma:-v-u:ttu, the mango spring in Salem District are instances of villages named after the neighbouring springs.

In the same way wells also have given rise to place-names. Thiru-v-alli-k-ke:n:i, the sacred lotus well (modern Triplicane in the city of Madras), Na:rai-k-kin:atu, the crane well in Tirunelveli District, can be cited as instances of such place-names.

There are numerous villages, the names of which emphasise the characteristic features of their soil. Na(l)-n-nilam is the name of a village in Tanjore District. The prefix *Nal* (which means good) is probably indicative of the fertility of the soil.

The word *Pulam* also denotes land. Ta:marai-p-pulam, the lotus-field, Karuva-p-pulam the cassia-field and Cet:t:i-

p-pulam, the Chetty field are place-names in Tanjore District.

Pattu in Tamil means land under cultivation. It has been corrupted into *paththu* in the South and into *Pat:t:u* in the North. A village comprising lands endowed to a temple is generally called *Koyil-pattu,* temple-lands. A village near Ramanathapuram is known as Perung-karun: ai-pattu the field of great mercy. The name Chingleput is a corruption of the beautiful name Ceng-kal-unhi: r-p-pattu, the field of red lily. A village in Chittoor District which originally bore the name of Pu: ththalai-p-pattu the field of flowers, now passes as Pu: thala-p-pat: t'u. A place in North Arcot District was originally called Thel: l: a: ttu-p-pattu. In modern times, however, this name has been corrupted into Thel: l: a: ra: p-pat: t: u.

The word *Pan:n:ai* also denotes a field. Cenhthila: n-pan: n: ai, the field of the Lord Muruka of Tiruchendur, is the name of a village in Tirunelveli District. There is also a village bearing the name E: l-a: yiram-pan: n: ai, seven thousand fields at a distance of eight miles south-west of Sattur in Ramanathapuram District.

A classical word for the field is *Pal-anam.* Tiru-p-pal-anam is the name of a place in the Tanjore District, sanctified by *Theva:ra* hymns. It is now known as Thiru-p-payan: am (*payan:am* means journey.) *Kal-ani* is yet another word for the field. It occurs in place-names like Then-kal-ani, the Southern field and Puthu-k-kal-ani, the new field in Arcot District and Ka: -k-kal-ani, the field of groves in Tanjore District.

The word *Vayal,* also meaning a field can be seen in place-names like Puthu-vayal, the new field, Nhet: u vayal, the long field and the like. It is usual in the South to call any productive land, a *Vil:ai.*. Va: kai-vil: ai, the land of rain-trees and Thicaiyanvil: ai are names of villages in Tirunelveli District.

Ve:li and *Ka:n:i* are words denoting the extent of land. They also occur in place-names. It is evident that names of villages like Ai-veli the five *Ve:lis* and Onpathu-ve:li, the nine *ve:lis* in Chingleput District rose from the extent of arable land. In the same way, the word *Ka:n:i* finds a place in the names of villages like Muk-ka:n:i, the three Ka:n:is and Cang-ka:n:i. The words *Kutun:i* and *Na:l-i* denoting smaller measures, are also found, though rarely, in certain place-names. There are villages like Co:l-ang-kutun:i and Et:t:u-nha:l-i in Madurai District.

Wet lands of high productive capacity are known as *Nhancey,* and dry lands of scanty yield are known as *Puncey.* A place in Tanjore District formerly known as Nhani-pal:l:i is now called Punjcai (corrupt form of punjcey.)

The practice of raising garden crops by baling water from wells is also found in Tamil Nad. Hence we find words denoting garden occuring in some place-names. Pu:nh-tho:t:t:am, the lovely garden, is the name of a village in Tanjore District. Injci-k-kollai, the ginger-garden and Karuppu-k-kil:a:r, the sugarcane-garden are villages in South Arcot District. The words Tho:t:t:am, *Kollai* and *Kil:a:r* are synonyms denoting the garden.

Although the Tamils lived in all the four traditional types of land, they considered *Marutham* as best suited for human habitation. The word *U:r* therefore significantly stands for a settlement in the midst of fertile fields. It is used extensively in combination with the names of trees and animals. Maruthu:r is a village taking the name after the *Maruthu* tree (Red cedar) and Na:val-U:r, after the *Naval* tree (Jambulensis.) Further more, Thengkur, Panai-y-u:r, Pa:cu:r and Kat:ampu:r—all glorified by *The:va:ra* hymns—are denominated in terms of the trees characteristic of the terrain.

The ancient Tamils greatly admired the bravery of the *Puli* (tiger) among the beasts and cherished it in place-

names. Many are the villages which bear the name of this animal. Places like Puli-y-u:r, Pa:thiri-p-puliy-u:r and Eru-k-kaththam-puli-y-u:r are sacred spots mentioned in *Thevaram.* Perum-puli-y-u:r, the place of the big tiger and Kutum-puli-y-u:r, the place of the small tiger, are names of villages in Tiruchirappalli District. The former is now known as Perampalu:r and the latter as Kutumpalu:r. *Citu-puliy-u:r, the place of small tiger, is* the name of a village in Tanjore District.

The names of birds are associated with certain place-names. The birth-place of Nhamma:l-va:r, the greatest of the Vaishnava Saints, was a small village called Kuru-ku:r in the Tirunelveli District. *Kuruku* means a swan. Mayila:ppur (Mylapore), a suburb of Madras, obviously owes its name to *Mayil,* the peacock. Equally so are Thiruna:rai-u:r, the sacred place of cranes and Ko:l-iyu:r, the village of cockerels, are instances to point. Another interesting place-name is Van:t:a:nam, which means the stork.

The name of places having the suffix *U:r* may be considered under two main divisions, namely *Nhallu:r,* good place and *Puththu:r,* new place. Thiru-ven:n:ai-nallu:r is a village on the bank of the Pen:n:ai-a:tu. This place is sanctified by a temple of Lord Siva, who bestowed his grace on Sunhtharamu:rththi, one of the *The:v:ara* hymnists. It is also the birth-place of Mey Kan:t:a The:-var, the author of a philosophical treatise in Tamil, expounding the cult of Saiva Siddhanta. There is another village called Nhallu:r close to Kumbakonam in Tanjore District. *Periyapura:n:am,* the lives of the Saiva Saints, mentions this Nhallu:r as the place where Amarnhi:thi, one of the sixty three Saiva Saints, attained salvation. Ce:y-nhallu:r, sacred to Lord Muruka the Son-God of the Tamils, situated on the river Man:n:i, is now known as Ce:ngkanu:r. Another Ce:y-nhallu:r in the North Arcot District passes now as Ce:nu:r.

The Tamil kings brought into existence a number of villages with the object of perpetuating their memory, and some of them bear the suffix *Nhallu:r*. Vi:ra-Pa:n:-t:iya Nhallu:r, Ma:na:paran:a Nhallu:r and Cey Thungka Nhallu:r bear the names of Pandya Kings. Some of the villages formed by the great Chola Kings are noticed in inscriptions. Mut:i Kon:t:a Nhallu:r, Anhapa:ya Nhallu:r, Thirunhi:ttu-c-co:l-a Nhallu:r Thiru-th-thon:t:aththokai-Nhallu:r, Civapa:thace:kara Nhallu:r, Kali Kat:inhtha co:l-a Nhallu:r and many other prosperous villages bear the titular names of the Chola Kings.

New settlements are known as Puththu:r, the new village. A sacred place in Pandya Nad, honoured by the hymnists, is known as Thiru-p-puth:thu:r, the sacred new village. On the banks of the river Aricil, a new village sprang up and it was known as Arici-t-karai-p-puththu:r. And the village that grew up on the banks of the river Kat:uva:y was called Kat:uva:y-k-karai-p-puththu:r. Both these villages have been sanctified by the *The:va:ra* hymnists. The Periyapura:n:am says that the Puththu:r to which Sunhtharamurththi proceeded for celebrating his marriage came to be known from that event, as Man:am-vanhtha-puththu:r. A village that was founded by Ko:van, a chieftain, took the name of Ko:van-puththu:r. It is now known as Ko:yam-puththu:r (Coimbatore), the great centre of cotton industry in South India. Srivilliputtur is a place held in great reverence by Vaishnavas.

A Czech Missionary of the 18th Century as Author of a Tamil Grammar

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When occupying himself with the investigation of C. Przikryl's *Principia linguae Brahmanicae* [1], the editor of the *Principia,* Dr. Pavel Poucha, one of the leading Oriental scholars of the Oriental Institute in Prague, has found a fragmentary manuscript of a Tamil grammar by the same Carolus Przikryl S. J. This work of Przikryl has been unknown since neither Prof. V. Lesny who had treated the Ms. of Przikryl's *Principia* in an article [2] nor his predecesors in this matter, Martin Pelzel, the author of a short biographical sketch of Przikryl, and Josef Dobrovsky, mention the existence of this (as far as we know the fifth) work of C. Przikryl at all. Dr. P. Poucha has investigated carefully the Ms., which has been, contrary to the *Principia* (which have been rewritten at the end of the 18th Cent.), preserved only in the original, written in Przikryl's own typical small characters. Only the beginning of a Tamil vocabulary can be found on the 192nd folio of the copy of Przikryl's *Principia,* comprising 48 words in all, 27 of which are translated into Latin.

In the original Ms., the fragment of the Tamil grammar can be found on pp. 29—34 and, partly, on p. 45. This fragment comprises: (a) a list of Tamil characters with their Latin equivalents (pp. 29—31), (b) pronunciation (pp. 32—34), this chapter being, however, unfinished, (c) morphology (*De declinatione nominum*). On that

[1] C. Przikryl, Principia linguae Brahmanicae, sign. X C. 35, in the National Museum in Prague.

[2] V. Lesny, Principia linguae brahmanicae von Carolus Przikryl, Archiv Orientalni, Vol. VI (1934), No. 1., pp. 50—53.

very page, unfortunately, the fragment comes to an abrupt end and there is not a word more about Tamil in Przikryl's Ms. The fragment of Przikryl's Tamil grammar comprises thus only the three mentioned paragraphs which are, however, unfinished.

Nevertheless, it is necessary to deal with those fragments and to stress their importance in the history of Indology, since they belong to the oldest works dealing with the Tamil language. Carolus Przikryl had been working up in India not only the grammar of the Konkani dialect of Marathi (*Principia linguae Brahmanicae*), but also a grammar of Tamil. According to the view of Dr. P. Poucha who has actually found and discovered this fragment in the National Museum in Prague, this fragmentary Tamil grammar was written between 1755—1762 (when its author left India for good). It must have been composed after its author had made use of some other Tamil grammars, very probably of Beschi's *Grammatica latino-tamulica,* 1738 ,and Walther's *Observationes grammaticae quibus linguae tamulicae idioma vulgare illustratur,* 1739. It is the opinion of Dr. P. Poucha that, since the other Tamil grammars, written until his time, viz., P. Bruno's grammar(1685), P. de la Lane's grammar (1728) and Beschi's other grammar of 1730, have been only in manuscript form, C. Przikryl very probably had been able to take as his model only the two grammars quoted above. It is difficult to guess if he had made use of Ziegenbalg's *Grammatica Damulica* which had been published in Halle (?) in 1716.

The present writer has investigated different parts of Przikryl's Ms. in some detail. It seems that the list of 48 Tamil words has been excerpted out of some text (or texts) ; this seems to be indicated by the following considerations : 1. only 26 words are translated into Latin ; 2. some of the words form groups connected according to meaning ; 3. the transcription of some words shows the

author's hesitation and is inconsequent: thus he writes *c:agam* for காகம், cornix, but *cai* for கை, manus; *ac:ham* for அச்சம், metus, further however, *accham, id.* etc.

This list of words has been used as material for the explanation of pronunciation and orthography. It is very interesting to read the description of the cacuminal and retroflex consonants in the light of our experimental phonetic investigation, cf. ட் — . . *pronunciatur inversa retrorsum lingua usage ad interiorem palati* . . ண—*ut n, sed inflecta eodem ut pauli anti dictum modo lingua*; ள— *ut inflexa aliquantum lingua usque ad palati medietatem,* ழ— *similiter ut* ள *,crassiore sono reflexa omnino ad interiorem palati partem lingua.*[3]

Przikryl treats orthography and pronunciation together in his description, which is considerably condensed, to some extent, however, not quite orderly arranged. Some passages dealing with vowels are very careful indeed, cf. பகல்— *non pronunciatur pagal, sed paguel. dies.eodem modu*; புகழ்— *pugue.laus.* அவன *aven.ille*.... And further: " ......*I breve ante* ற் *adeo leniter pronunciatur, et quodammodo absorbetur quam nod adesset.Sic interminatione verborum* க்கிறது *cradu,* கிறது *gradu.*"

From the paragraph dealing with *sandhi* we may see that Przikryl has distinguished between the colloquial and literary forms of Tamil, cf. p. 33 of the Ms.: ....*hujus tamen regulae rarus est usus in lingua vulgari, inviolabilis autem in sublima.*

On p. 45 the Ms. has been continued with a paragraph on the declination of nouns. It is necessary to stress the fact that Przikryl does not simply enumerate the different suffixes of the traditional eight "cases", but that he explains, in detail, the syntactic use of these suffixes. Let

[3] Cf. the data obtained after the accomplishment of experimental phonetic investigation in Svarny, Zvelebil: Some Remarks......Ar Or, Vol. XXIII, 1955, No. 3.

us quote only one typical example: "*ut* மலையைக் குறித்து *intendendo montem, respectu montis; nam* குறித்து gerundium est a verbo குறிக்கிறது intendere. vel 3° similiter per accu. sativum cum gerundio கொண்டு explicate quod gerundium est verbi கொள்ளுகிறது quod etiam significat: assumere quae, phrasis 3 e significat ablativum instrumenti seu medii, quo utimur in latino sermone pro accusativo cum praepositione per: ut தவத்தைக்கொண்டு கையேறினன் per peonitentiam, sive a frumendo poenitentiae medium, aut mediante poenitentia salvus factus est."

With this last example which, by the way, indicates also the nature of some of Przikryl's sources (*salvus factus est!*), the whole fragmentary Ms. of the Tamil grammar is brought to a definite end. Maybe, and let us hope so, that in India itself more of Przikryl's works, and, among them, possibly also some dealing with Tamil, will be found by future research.

We can conclude: the fragment of the Tamil grammar by Carolus Przikryl[4] is based, most probably, upon the study of some older Tamil grammars (most likely on the works of C. J. Beschi and Ch. T. Walther), but it seems, that its author has compared these data with some other material obtained perhaps through the study of some texts or personal contact.

Even if this fragmentary manuscript is, perhaps, not an attempt to compose a new and original Tamil grammar, it is necessary to stress the keen interest of its author in a neo-Indian living language, in Tamil; this interest has taken a definite and remarkable shape in Przikryl's work on the Konkani dialect of Marathi.

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[4] *Carolus Przikryl*, born 7-12-1718 in Prague in 1734 joined the Jesuit Order, since 1784 in India (as Director of the Studies at the Archbishop's Seminary in Goa), later imprisoned in Portugal, since 1768 in Bohemia, died in 1785 as the rector of the Bishop's Seminary in Hradec Kralove.

Tamil Culture—Its Past, Its Present and Its Future with special reference to Ceylon*

Xavier S. THANI NAYAGAM.

யாமறிந்த மொழிகளிலே தமிழ் மொழிபோல்
இனிதாவ தெங்கும் காணோம்

" Tamil " means " sweetness," and " Culture " has been defined as " sweetness and light." " Tamil " and " Culture," therefore, make a most graceful combination both in Language and in Life. It is this graceful combination that has brought us here this evening.

The Tamil Cultural Society has completed three years since its inception. If it is to be of greater service to the Tamil-speaking peoples, it should be our privilege to welcome to the Society more members from every walk of life. It is by the growth of organised action among the Tamil-speaking population that the Society may hope to realise what it has so elaborately planned. There was never a time in the history of this Island when concerted action was so vital to our existence as it is today. It is the aim of the Tamil Cultural Society to have an Island-wide membership of at least ten thousand people, all united in the furtherance of the cause of Tamil Culture, the Tamil Language, Tamil Literature and the Tamil Arts. This may seem an ambitious aim, but it is not beyond realisation, provided every Tamil-speaking citizen is conscious of his heritage, and of his duty to pass on that heritage to the generations that will succeed him in this Island.

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* An address delivered under the auspices of the Tamil Cultural Society, Colombo on August 2nd, 1955.

WHAT IS CULTURE ?

Culture has been defined as a "way of life," as "sweetness and light", as "activity of thought and receptiveness to beauty and humane feeling." These brief definitions are sufficient to show the comprehensiveness and the indispensability of culture, for one must have a way of life, and that way of life should be combined with sweetness and light, with activity of thought, and with beauty and humane feeling.

Tamil Culture is nothing else but the Tamil way of life, a pattern of gracious living that has been formed during the centuries of Tamil history. It has been conditioned by the land, the climate, the language, the literature, the religions, the customs, the laws, the food, the games and toys of the Tamil people, by the palmyra palm, the gingelly oil, and the vegetables associated with them. Culture is a most elusive and at the same time an all-embracing term.

THE ANTIQUITY OF TAMIL CULTURE IN CEYLON

Tamil Culture has existed in this Island from time immemorial. All the weight of geological, anthropological, historical, literary and linguistic evidence point to the existence in Ceylon of a people with racial and cultural affinities with the inhabitants of South India.[1]

The *Mahavamsa* itself recognizes the existence of a civilized people living in cities at the time of the landing of Vijaya. The *Mahavamsa* too supposes a pre-Buddhist period in Ceylon when the religion of the people was Hindu. The story of Elara's reign, the statement,

> "When he had thus overpowered thirty-two Damila Kings, Dutthagamini ruled over Lanka in single sovereignty,"

the rule of Tamil kings, the accounts of the Vaitulyan doctrine, and references to "Damiladevi," "the Chola

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[1] See Articles by Swami Gnana Prakasar in *Tamil Culture*, Vol. I. (1952) Nos. 1—4.

people," "the further coast" and "the other coast," point to an ancient time when Tamil Culture and Sinhalese Culture existed side by side upon this Island.[2]

The relations of the Sinhalese Kings with Nagadipa, with the Chera, Chola, Pandya Kings of South India their dynastic alliances, their embassies, their treaties, and even their wars and their intrigues, are evidence of a fraternal rivalry that existed between these neighbouring kingdoms. There is a tendency to exaggerate these wars and to portray these cultures as if they were perpetually in conflict. Such a portrayal is one of the dangers of history.[3]

The truth is, that to one well read in Ceylon and South Indian history, these conflicts seem like the internal conflicts of kindred peoples. The wars of the Tamils against the Sinhalese are not any more numerous or hostile than the wars among the Tamil kingdoms themselves.

At the time the Portuguese landed on this Island, there is ample evidence for the honoured place Tamil had at the Court of Kotte and for the Tamil schools that the Portuguese founded in the Western and North Western Provinces.[4]

When printing was introduced into this Island for the first time, the Dutch published books both in the Tamil and Sinhalese tongues. A copy of a Tamil book published in Colombo in 1754 by the Dutch Pastor Bronsveld, refers

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[2] W. GEIGER, *The Mahavamsa*, p. 165; pp. 264f., Colombo 1950.

[3] H. BUTTERFIELD, *History and Human Relations*, p. 158ff., London, 1951.

[4] DE QUEYROZ, *The Temporal and Spiritual Conquest of Ceylon*, p. 241, Colombo, 1930; S. G. PERERA, *The Jesuits in Ceylon*, passim, Madura, 1942;

See G. SCHURHAMMER, *Ceylon sur zeit des konigs Bhuvaneka Bahu und Franz Xavers*, 2 Vols.; Leipzig, 1928; and *Die Zeitgenossischen Quellen zur geschichte Portugiesisch—Asiens und seiner nachbarlander* 1538—1552, Leipzig, 1932; M. A. HEDWIG FITZLER, *Os tombos de Ceilao da seccao ultramarina da biblioteca nacional*, Lisbon, 1927; PIERIS-FITZLER, *Ceylon and Portugal*, Leipzig, 1927, fails to mention or translate the Tamil sentences in the letters from the Court of the King of Kotte, though reproducing in a frontispiece plate the Tamil writing which precedes the signature of the Sinhalese king.

in its dedication to the Tamil language spoken within the greater area of this Island. (*Maxima cum hujus insulae parte Tamulice loquentem*).[5]

Robert Knox and the Dutch despatches speak of the Tamil townships and the Tamil-speaking people of the Kandyan Kingdom.

TWIN CULTURES

The comparative study of the Tamil and Sinhalese languages, of the literatures and grammar in the two languages, of place-names, of the drama, the dance, the architecture, the sculpture peculiar to the two cultures of this Island reveal to what limits they influenced each other. Anthropological surveys have shown the extent to which the common racial characteristics are shared by the populations that speak the two languages, and history testifies to the shifting of populations from one kingdom to another and to the sections of people that have changed one language for the other. The laws, the caste system, the patterns of social structure, reveal very many common elements. For the existence and inter-penetration of these cultures, there is no better evidence than a religious shrine like Kathirgamam held sacred by the Hindus, Buddhists and Muslims, located in the southernmost part of Ceylon, and the religious shrines of the Buddhists located in Nainativu, a northernmost outpost of the Island, held sacred also by Hindus.

The existence of two different religions did not always prevent the patronage that kings of one persuasion extended to the religion that was not theirs; did not prevent the patronage and employment of Saivaite Brahmins at the Sinhalese Courts; did not prevent marriage alliances of Sinhalese Kings with Tamil Saivaite Queens; did not prevent the teaching of Tamil along with Sinhalese, Pali and Sanskrit at the more famous pirivenas as testified by the *Gira Sandesa* (15th century).

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5 *Catechismus*, Colombo, 1754 (Copy seen in the Museum Library of Djakarta).

There was a time when Buddhism counted many Tamils among its followers, even in Ceylon, and Tamil Buddhist monks contributed in no small measure to the enrichment of Tamil literature and Pali literature. Viharas were established in the Tamil-speaking areas of Ceylon and South India, and Tamil monks came to teach as well as to learn in the Sinhalese kingdoms. It will always remain a source of pride to us that the greatest, if not the only classical epic of Theravada Buddhism exists in the Tamil language. The poetry of *Manimekhalai* (2nd cent. A.D.) has been forgotten by scholars because of its didactic and doctrinal appeal, but it remains one of the finest jewels of Tamil poetry with an abundance of quotable lines, like

"பாரகமடங்கலும் பசிப்பிணியறுக"

"மாதவர் நோன்பும் மடவார் கற்பும்
காவலன் காவல் இன்றெனில் இன்றும்"

The *Virasoliyam*, a compendious Tamil grammar, was compiled in the 11th century by a Tamil Buddhist, Buddhamitrar. The origin of Tamil is attributed in this grammar to Avaloketiswara (Bhodisattva). This grammar seems to have influenced the Sinhalese grammar *Sidatsangarawa*. Among the more famous Tamil Buddhists that visited Ceylon on religious and cultural missions were Sangamitta (4th c.), Buddhadatta Mahathero (5th c.), Vajirabhodhi (7th—8th c.), Anurudha (12th c.), Dharmakirti, author (?) of the *Culawamsa* (13th c.). Dignaga, Dharmapala of Nalanda, Bhodhidharmar of China were three other illustrious Tamil exponents of Buddhism.[6]

[6] On place names, see B. J. PERERA, *Some observations on the study of Sinhalese place names in The Ceylon Historical Journal*, Vol. II (1953) pp. 241—250; page 244:

> "Tamil place names are found mostly along the sea-coast and in the Anuradhapura, Chilaw and Puttalam districts. Though there are no native Tamils living along the sea-coast south of Colombo, the Tamil origin of most of the present inhabitants there is seen from the fairly large number of Tamil place names. The 'ge' names of these people too attest to their Tamil origin. The word *malai* meaning in Tamil 'a mountain or hill' is found in even the central parts of the island. They are come across

THE TAMIL LANGUAGE

The Tamil language has been spoken in this Island, it would seem, at least for the last three thousand years. The punchmarked coins of an early era point to connections that Ceylon may have had with Mohenjodaro and the Indus Valley civilisation. Tamil poetry composed in Ceylon has been included in the earliest Tamil Anthologies, and the Tamil spoken in Ceylon represents a pre-Pallava period with its ancient morphological and grammatical forms and its repertoire of words considered obsolete for centuries on the neighbouring continent.

A language is always a mirror of a people's genius.[7] The Tamil language has been spoken basically in its present form for the last two thousand years, and it continues even now to be the living language for thirty to forty million people—about thirty million people in India, more than two million people in Ceylon, nearly one million people in Malaya, Vietnam and Indonesia, and many thousands scattered over Fiji, Mauritius, Madagascar, Africa and even Trinidad and the Martinique Islands. Tamil is as much a classical language as Greek, Latin or Sanskrit, with this difference that while her ancient contemporaries have changed beyond recognition or been long regarded as "dead", Tamil continues to be one of the most vigorous of modern languages, and perhaps offers the only example in history of an ancient classical tongue which has survived to this day and yet remains young as it was two thousand years ago.

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in literature produced many centuries before the opening up of plantations and show that the Tamil element in the composition of the Sinhalese is far greater than is usually conceded. Ranmalaya, Kotmale and Gilimale are some of the examples."

I am indebted to my colleague, Mr. K. Nesiah for the above reference. C. E. GODAKUMBURA, in *Bulletin of the School of Oriental and African Studies, The Dravidian Element in Sinhalese*, pp. 837—841, Vol. XI; N. S. VENGADASAMY, *Tamil and Buddhism*, (Tamil) Madras, 1950.

[7] A. N. WHITEHEAD, *Aims of Education*, New York, 1951: "Language is the incarnation of the mentality of the race that fashioned it."

The monumental Tamil-English Dictionary by Miron Winslow was commenced in Jaffna by Joseph Knight, assisted by Gabriel Tissera and Rev. Percival (two Ceylonese), and it is in the introduction to this Dictionary that Dr. Winslow has the oft-quoted passage :

> "It is not perhaps extravagant to say that in its poetic form the Tamil is more polished and exact than the Greek, and, in both dialects with its borrowed treasures, more copious than the Latin. In its fullness and power, it more resembles English and German than any other language."

Dr. Slater said, "The Tamil language is extraordinary in its subtlety and sense of logic"; and W. Taylor observed earlier, "It is one of the most copious, refined and polished languages spoken by man."[8]

Tamil speech as obtaining in Ceylon, and Tamil phonetics as obtaining especially in the Northern and Eastern Provinces, show a fidelity to the earliest Tamil grammars which the speech of South India does not—a clear indication of the development of Tamil in Ceylon unhampered by the extraneous influences to which South India was subject.

TAMIL LITERATURE

Tamil Literature has made certain definite contributions to world thought and letters. Its love poetry and its inclusion of love poetry in its theory of poetics are indications of the humanistic approach to life that is characteristic of Tamil Culture. The love poetry of the Tamils is the product of a people among whom the finest ideals of courtship and wedlock had long been cherished. The ethical poetry of the Tamils has been the wonder of all foreigners who have studied it. The maxims of Thiruvalluvar or the *Tirukkural* is a book of which Dr. Albert Schweitzer has said :

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[8] Quoted in Preface to Winslow's *Tamil-English Dictionary*, Madras, 1862.

> "There hardly exists in the literature of the world a collection of maxims in which we find so much lofty wisdom."[9]

And Dr. Pope observed:

> "I have felt sometimes as if there must be a blessing in store for a people that delight so utterly in compositions thus remarkably expressive of a hunger and thirst after righteousness."[10]

If English be the language of commerce, French the language of diplomacy, Italian the language of love, and German the language of philosophy, then Tamil is the language of devotion. The devotional poetry in Tamil is so great in bulk, and in depth and intensity of emotional fervour, that its continued study has given the language a certain aptitude for the expression of themes pertaining to mysticism and contemplation. The Nature Poetry of the Tamils is again the result of a people who lived intimately with Nature. No people, except perhaps the people of the Pacific Islands, have made so much use of flowers and plants in daily life for various purposes as the Tamils have done. The Tamils said it with flowers not only in love but also in warfare. The ancient Tamil warriors went to battle, their brows decked with garlands, and each strategic movement had its own symbolic flower.

The influence and vitality of Tamil Culture in Ceylon has been such that it has produced a Tamil literature of worth, of which there is indisputable evidence from the 13th century, and many a Ceylonese poet and scholar crossed the Straits and won fame and recognition in other lands where Tamil is spoken. The name of Arumuga Navalar is associated with a great revivalist movement in Tamil and Saivaism; C. Y. Thamotherampillai was a pioneer editor of the classics which spear-headed the Tamil Renaissance; V. Kanagasabaipillai opened up a new

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9 A. SCHWEITZER, *Indian Thought and its Development*, pp. 200—205, London, 1936.

10 See M. WINSLOW, Preface to *Tamil-English Dictionary*; SRI KANTHA, *Terra Tamulica*, Colombo, 1910.

horizon to many a foreigner with his "*The Tamils Eighteen Hundred years ago*;" N. Kathiravelpillai distinguished himself as a lexicographer; Cumaraswamy Pulavar was recognized as a scholar of outstanding merit; Swami Vipulananda occupied the Chair of Tamil at the Annamalai University, and Swami Gnana Prakasar established his reputation for comparative philology and for the history of the Tamil-speaking people. The records of some of the earlier Tamil writers of Ceylon have been included in the "*Tamil Plutarch*" compiled by Simon Casie-Chetty.[11]

Sinhalese sovereigns of various periods extended their patronage to Tamil poets, and the story is told of the forlorn Tamil bard that set out from Jaffna with his poem to the Court of Rajasingha at Kandy, to be told on the way that the last Tamil-speaking King of Ceylon had been taken captive.

IDEALS OF LIFE

Tamil Literature was the result of the *Weltanschauung,* the world outlook of the Tamil-speaking peoples, and at the same time that literature kept alive the outlook and those ideals which shaped it. Imagination is a gift which has been associated with great commercial peoples, and no people in this part of the world were such skilful navigators or traders as the Tamils.

The sea ports of the then Tamil country, which included all the Malabar coast as well, were busy ports of call into which ships from the West sailed with their gold, lamps, wine and goblets, to return home laden with pepper and silks and cotton and ivory, and with the pearls of the Tamil seas. Teak from the Tamil country has been found in the ruins of Ur of the Chaldees, and peacocks and apes of the South were sold abroad as early as Solomon's time. Yavanar, or men of the Graeco-Roman world, established

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11 K. KANAPATHI PILLAI, *Ceylon's Contribution to Tamil Language and Literature in University of Ceylon Review,* Vol. VI, No. 4 (1948); Articles by K. P. RATNAM and K. K. NADARAJAH in the Ceylon Tamil Festival Volume (Tamil), Jaffna, 1951.

colonies and trading stations in the Tamil Kingdoms, and were even employed as engineers, body-guards, palace-guards ,and city-guards in the service of Tamil Kings.[12]

In this trade and overseas expansion the ports of North Ceylon played a great part which is forgotten in the age of the steamship and the aeroplane. Kalpitiya, Mantote, Kayts, Elephant Pass, Trincomalie have a naval history that has yet to be studied from local and foreign records, including the Arab chronicles.

The Tamil Argonauts turned their eyes even more naturally towards the East and with them they carried their art and architecture, their religion, their language and their laws. It is agreed by most writers on Indian influences on South East Asia that the Tamil Kingdoms were among the earliest and the most active.

The author of the *Periplus* and Ptolemy speak of the ships that used to sail from the Eastern coasts of South India and Ceylon to the land of gold (Malaya and Java), and Fa Hien refers to his voyage to Java, via Trincomalie. Having travelled lately through South East Asia, I have been able to follow the routes taken by the Tamil Argonauts and see the many lands where the Tamil-speaking people left behind the traces of their genius and culture. In the architecture of Champa and Cambodia, in the sculptures of the Museum of Tourane, in the Saiva Siddantha system of religion once followed in Indonesia and Indo-China, in the bronzes of Siam, may be seen the traces of Tamil influence. The Baratha Natyam has affinities with the dances of Cambodia and Bali ; the Tamil sacred verses are recited by the Court Brahmins of Thailand at the Tamil feasts of Thirupavay and Thiruvempavai and during the coronation of their kings ; certain tribes in Sumatra go under the Tamil names of Chera, Chola, Pandya and Pallava ; and the temples of Dieng plateau, of Po-Nagar,

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12 See E. H. WARMINGTON, *The Commerce between the Roman Empire and India.*

of Mi-son (Vietnam), of Anghor Thom, show the influence of Tamil architecture.[13]

Islam was spread in the Malay Archipelago largely by Tamil-speaking people.

Because of their international outlook, trade and navigation the Tamils eschewed insularity and developed a remarkable universality of outlook. Wendell Wilkie in *One World* begins his book with the statement, " In future our thinking must be worldwide." The Tamil poet anticipated him by a two thousand years when he said

யாதும் ஊரே யாவரும் கேளிர் !

" Every country is my country ;
Every man is my kinsman."

This sense of universality was instrumental in fashioning Tamil society after a broad and tolerant pattern. Albert Schweitzer in his *Indian Thought and its Development* shows exhaustively the optimistic, humanistic sense of life and life affirmation, the *joie de vivre*, that is characteristic of the Tamil attitude to life. He has also shown that three of the greatest philosophers of India, namely, Sankara, Ramanuja, Ramananda came from the South and were indebted to Tamil thought.

The happy warrior delineated by the Tamil classics is one who has a sense of honour and of chivalry, and who will rather die than turn his back upon a foe or an adverse circumstance. Honour, bravery and nobility (மானம்) required one to bear the marks and scars of battle on the bosom. The story is told of the Tamil matron that heard of her son who had fallen in battle. She hurried to the battlefield in distress lest he should have fallen in retreat, but was relieved and happy when she saw the wounds on his chest, the infallible sign that he had fallen facing the enemy.

13 G. COEDES, *Les etats Hindouises*, Paris, 1948.

The Tamil warrior was expected to cover himself with glory in the arts of war and of peace. Men were illustrious because they left a glorious name (புகழ்) :—

" புகழொடு விளங்கிப் பூக்க
நின் வேலே "

(Puram 21 ; 23).

கானமுயல் எய்த கம்பினில் யானை
பிழைத்த வேல் ஏந்தல் இனிது.

(Kural, 772).

The ideal of tolerance, the will to live and let live, is well illustrated by the anthologies which include poems of every shade of religious and philosophic belief. It is further clear from the scenes in *Manimekhalai* of Tamil cities where philosophers of rival schools expounded their own doctrines from their respective booths, under their own flags—a two thousand-year old anticipation of Hyde Park Corner.

The tradition of Bakthi and the ideal of tolerance explain the fact that nearly every world religion can claim in Tamil a voluminous literature. Tamil Culture has been enriched by poetical works of Saivaites, of Vaishnavites, of Jains, of Buddhists, of Muslims, of Catholics, of Protestants. No other language in the world has been the vehicle of the epic poetry of so many different religions, not Latin, not Sanskrit.

As the ideal of the Philosopher-Statesman was outlined by the Greeks, as the Orator was delineated by the Latins, the Courtier and Governor by the English, the Tamils conceived their educational ideal as the Complete Man, the Perfect Man (சான்றோன்) endowed with honour, greatness, culture, benevolence and grace.

Further, a life of altruistic love was recommended to every Tamil. It has been found that persons dedicated to service and love live longer than others, and probably it is the altruism of Tamil Culture

" தமக்கென வாழாப் பிறர்க்குரியாளன் "
" என் கடன் பணி செய்து கிடப்பதே"

that explains its long survival.

Present State

When one examines the present state of the Tamil-speaking peoples and their fidelity to the ideals that moulded their culture one wonders if they have not lost a great deal of the virility and resource that characterized them of old. It is true they continue to live, to be theistic, and to have a love of the language and literature that nurtured them, but enterprise, initiative, creative activity and philosophic thought are necessary to them, if they are not to be noted for inertia and apathy. Some of their ancient contemporaries are no more ; the Chams and the Khmers with whom they traded and who under their inspiration erected colossal monuments are themselves spent forces in the world of today. Unless we are alive to the needs for the conservation and transmission of this culture, it may well be that a few centuries hence we shall have precious little of this heritage left behind in the country of our birth.

1. As the basis and source of this apathy and inertia, I would point to the ignorance of the language, of the literature, of the arts, of the history, of the culture, that exists among our people today, especially among those sections that combine wealth and influence and a lop-sided Western education. Cultures disappear by those very causes by which they flourish, and the disappearance of the ideals that nourished Tamil Culture will eventually lead to the disappearance of Tamil Culture itself.

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried
and drank deep.

During the last fifty years there has been a revival of interest in Tamil, and this revival must be attributed to the printing and popularising of the Tamil classics. But that revival in Ceylon will not be complete unless it reaches every section of the Tamil-speaking public, particularly those who establish the norms of appreciation and the standards of refinement.

2. The dearth of philosophic thought is, perhaps, the greatest drawback in the popularising of true values in Ceylon. In the spate of talk and oratory about our past glories, we run very dry concerning the problems that affect us in the domain of thought, concerning our beliefs, our code of right and wrong, our political creeds, our ideals of service, our national unity. Philosophy is not the peculiar business of the angels; it is human business, everybody's business.

The want of creative activity in writing and the Fine Arts that we remark today is mainly due to the lack of an interest in philosophic studies and in pure thought. The publishing houses are bringing out translations and adaptations of foreign works and commentaries on the ancient classics, but original works, works in Tamil that deserve translation into foreign tongues, books on the problems vital to man today are noticeably scarce.

3. A lack of originality is seen in the Tamil radio, the Tamil films, and the Tamil newspapers. It is also visible (or audible) in the platform oratory that is being developed in a manner so that the sense follows the sound; it is audible in the alien Tamil accent that is heard over Radio Ceylon; in the hybrid imitations that pass for Tamil dance, and in the poor norms of appreciation of Tamil music.[14]

4. The emphasis hitherto in the Tamil Renaissance has been on the study of literature. An equal emphasis is necessary today on the Fine Arts of the Tamils. We have not produced recently any great sculptor or any great painter. It is by a revival of these arts that we shall teach our people the art of life and the art of gracious living. A very famous English writer on the Tamil dance wrote to me some time ago from Canada: "I would give anything to have a glimpse of a Pallava sculpture or a Chola bronze." It requires an aesthetic mind to be so moved by art.

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[14] BERYL DE ZOETE, *The Other Mind*, p. 14, London, 1953.

I have no intention of continuing these observations because I see at the same time a few signs of an awakening of effective interest in our cultural heritage. But the question that agitates our minds today, the mind of every Tamil-speaking citizen be he Muslim or Hindu, Catholic or Protestant, or Buddhist, concerns the future of Tamil Culture in this country.

LANGUAGES OF ADMINISTRATION

The stagnation in Tamil Culture that has been noted before is not a little due to the want of State patronage during the last three or four hundred years. With the dawn of a new era in our national life, it is but legitimate for us to expect the State to extend the same measure of support to the development of the culture of the two major nationalities that form the Ceylonese nation.

(I follow A. L. Kroeber's definition of nation and nationality :

> "Here are some contemporary cases of political nations that include two or more nationalities. Belgium is almost equally divided between Waloons speaking a French dialect in their homes and Flemings speaking a variant of Dutch. Switzerland is 72 per cent German speaking, 21 per cent French, 6 per cent Italian, 1 per cent Romansch. The Union of South Africa has a white population that is part English speaking and part Afrikaans or Dutch speaking, plus the racially distinct Bantu-Negro natives. India in 1947 set up house-keeping on its own, as two independent political nations with dozens of nationalities and languages.") [15]

In the formation and preservation of nationalities, language is by far the most objective factor. It is the free inter-communication of common speech that provides the consciousness of kinship. Language is the rational and spiritual matrix in which a culture lives, moves and has its being. Hence the Tamil poets have consistently lost

[15] A. L. KROEBER, *Anthropology*, p. 226—227, New York, 1948.

themselves in a mystical enthusiasm over the nature of the language, calling it the sweetest possible names:

> செந்தழிழ், இன்றமிழ், வண்டமிழ், தண்டமிழ், அருந்தமிழ், பசுந்தமிழ், செழுந்தமிழ், தீந்தமிழ், உயர்தமிழ், கோதில்தமிழ், ஒண்டமிழ்.

The use of the Tamil language in the civil, educational and social life of this country is an absolute necessity if Tamil Culture is to survive. Today, Tamil is spoken in every part of Ceylon by over two million people; it is indigenous to this Island; its speakers constitute a major nationality; its cultural influence in the nation is very much greater than may be gauged from the numerical strength of its speakers. Words are the living memorials in which are enshrined much of social and political history. The inner life of every people is stereotyped in their language, and retained there for the instruction of future generations. I could give you hundreds of Tamil words and terms, the disuse of which in administration would impoverish the Tamils in Ceylon in more ways than one. It is but a fundamental and human right that Tamil be one of the languages of administration all over the country so that the Tamil-speaking population may transact their business with Government in their own language, and consequently that their business is attended to by members of the Government service who have a minimum knowledge of the Tamil language.

There is a flagrant contradiction in the statements of those thinkers who would have Tamil as a medium of instruction in schools but not as a medium in administration. If there is equality of opportunity in this Island, it should be made compulsory for a Government servant to have a minimum knowledge of both languages so that he may serve in any part of the Island.

That two languages should function as languages of administration is nothing new in the history of multilingual or bilingual states. South Africa, Canada, Belgium,

Switzerland have their own solutions to the language problems. When three nationalities, four languages, and adherents of three religions have co-operated to build an exceptionally "national" nation in Switzerland, two languages in Ceylon should present no difficulties provided we are determined to preserve the unity of our nation and the territorial integrity of our country. The rule by majority as practised in homogeneous states which have only one language, one nationality, one race, one religion, may not be exercised in countries with a plurality of cultures, nationalities, languages and religions. If the Swiss confederation has made concession to a language like Romansch which is spoken by only one per cent of its population in one of its twenty-five Cantons, and to Italian spoken by six per cent of its population in two of its Cantons, there must be an affinity between democracy and language that is worth learning.[16]

> "In all these countries, Belgium, South Africa and Switzerland, none of the linguistic groups can be properly called a 'national minority,' as each has absolute equality of status with the majority group and its language is used by the state side by side with the language of the majority."—(N. Hans, *Comparative Education*, p. 50.)

In the interests of national stability and solidarity it might be useful for cultural leaders of bilingual and multilingual states to study the questions of national languages on an international plane. Such conferences would strengthen the claims of the Tamil language in Ceylon.

Tamil at the University

If a language is to be the matrix of a flourishing and progressive culture, it is necessaray that it be taught at a University level both as a language and as a medium. I am making no suggestion here with regard to the time when our national languages may be introduced into the University or about the preparation needed for its intro-

16 Consult A. SIEGFRIED, *Switzerland, A Democratic Way of Life*, London, 1950.

duction. Nor am I minimising the importance of a high standard of English desirable at our Universities, but if we wish to develop our languages and our literatures for modern needs and the expression of modern thought, such a development is inconceivable without the national languages becoming the medium in which our intelligentsia think and write, speak and teach. Even for the success of the national languages medium in the elementary and secondary schools, it would seem that a literature at a University level of thought is a prior requisite. So too it is a prior requisite for the progress of all technicalized means of mass communication like the press, the radio and the cinema. The history of the great Buddhist Universities and the Hindu Mutts of the neighbouring continent, as well as the history of Universities in other parts of the world, should convince us of the creative influence exercised by these institutions of higher learning in the transmission of language and culture and in the development of the mother-tongue.

The complaint of creative inactivity in Tamil letters and the barrenness of Tamil Art in Ceylon of today is primarily due to the absence of a centre of Tamil thought and Tamil basic research. Our population and our need, would justify the founding of two more Universities, which would be mainly concerned with the development of the national languages. A University in the Northern or Eastern Province with a Tamil cultural emphasis and another in the South of Ceylon, heir to Totagamuwa, would meet the needs. Of the Wijaya Bahu Pirivena, Sir Ponnambalam Arunachalam speaking at the Calcutta University Institute in 1916 said :

> "In the fifteenth century we had in Ceylon a splendid College of the University type in the Wijaya Bahu Pirivena at Totagamuwa in Galle District, presided over by Ceylon's greatest poet, Sri Rahula Sthawira. It was catholic in its aims and provided instruction for Buddhists and Hindus, clerical and lay, in all the knowledge of the time." (*Eastern Ideals in Education, in Studies and Translations.*)

To deny Tamil, equality of status and opportunity at the University or at the Universities of Ceylon, is to deny to the Tamil-speaking people that scholarship and opportunity for national service and cultural refinement which are the ends and aims of higher learning. A University

> "aims at raising the intellectual tone of society, at cultivating the public mind, at purifying the national taste, at supplying true principles to popular enthusiasm and fixed aims to popular aspiration, at giving enlargement and sobriety to the ideas of the age, at facilitating the exercise of political power and refining the intercourse of private life."—(Cardinal Newman, *Idea of a University.*)

Are we to be denied these gifts of University life merely because a bilingual University is supposed to be a novel institution in our national experience? Bilingual Universities are no uncommon feature of bilingual and multilingual countries. They tend to set the tone and the example in tolerance, good understanding and co-operation for the rest of the country. And bilingualism at the University and in administration function on the understanding that on the part of the language groups there will be no linguistic or cultural imposition which involves the sacrifice of the mother-tongue.

The existence of the age-long cultures side by side should be looked upon as a source of fruitfulness and mutual benefits. Hence our Universities, schools, and adult educational agencies should provide opportunities for the study of the two national languages. Citizens should be encouraged to learn the other national language so that they may break the linguistic barrier in the interests of social harmony. In Ceylon, we possess already a linguistic environment favourable to the study of Sinhalese, Tamil and English, and as many citizens as possible should avail themselves of this opportunity to obtain a knowledge of the three languages, naturally, in varying degrees of proficiency.

Responsibility of the State

Thus far I have spoken of State patronage and of institutions for the promotion of Tamil Culture in Ceylon. The State may not relinquish its obligations in favour of private enterprise and initiative, nor may it attempt at consoling us with the assurance that " Tamil will be taken care of in South India." Our reply then would be : " We are Ceylonese and the Tamil language belongs here in its own right, and even if Tamil *per impossible* ceased to be the living language in other parts of the world, we shall endeavour to make it continue to flourish in this Island reserve." An assurance of Tamil prosperity in South India would be similar to assuring the French-Swiss nationality that French need not be an official language in Switzerland because it is the official language across the border in France, or that the University of Lausanne is superfluous because there is a University in Paris, or to saying that the mother-tongue may be neglected in Australia because English is taught in the United States. The growth of Tamil in Ceylon has been independent, though that growth did always admit of influences from across the seas in the same maner as the other great language of this Island.

Nor is it accurate to say that the Tamils are so endowed with intelligence that they will learn the Sinhalese language and wield it with the facility of a mother-tongue even better than the Sinhalese themselves. This is a very unscientific conjecture entirely unsupported by facts. The Tamils can never acquire the same command of Sinhalese as those to whom Sinhalese is the mother-tongue, unless they are prepared to change their mother-tongue. There are very, very few people in the world who are able to think, speak and write two languages with the same equal facility.[17] And what guarantee is there that even

[17] MARIO PEI, *The Story of Language*, New York, 1949, p. 104 :
" A trace of foreign accent is present in about 99% of cases where a person on one linguistic background tries to speak another tongue."

if they sell their birthright, origins, religion, names and antecedents will not prevent discrimination should Government or society choose to discriminate against them ?

Some Ways and Means

There are ways and means by which individuals may promote Tamil Culture, either singly or in a body. It would not be wrong to say that the State and the Universities receive their tone and their standards also from the society which they represent, so that the higher the standards of society, the higher is the standard of cultural patronage by the State and of efficiency at the University. Here are some ways and means by which the objectives of a cultural revival may be achieved :

1. Active support should be given to associations dedicated to the study and promotion of *Tamiliana.*

2. Tamil society should set the highest standards in this revivalist and progressive movement. Awards (cash, medals, books) should be offered for creative work and for translations.

3. Libraries and Museums should be established as means of adult education and films should be made of the Tamil heritage. The project of the Jaffna Library merits the support of the entire country.

4. A comprehensive Tamil-Sinhalese-English Dictionary and a Tamil Encyclopaedia for Ceylon should be compiled.

5. Basic research should be undertaken by cultural associations so that the significance and import of Tamil

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Page 191 :
"It has been fully established that a change in language on the part of an individual is attended by corresponding changes in gestures, facial expression, carriage, even humour and taboos. This is readily observable in the case of bilingual speakers when they pass from one language to the other."

Page 254 :
"Linguistic intolerance is manifested in the aversion to other languages than one's own. As a student of linguistic sociology puts it, 'To the naive monoglot, objects and ideas are identical with and inseparable from the particular words used to describe them in the one language he knows ; hence he is inclined to consider speakers of other languages as something less than human, or at least foreign and hostile to the world of his own experience.'"

customs and habits and way of life may be popularised among the Tamil-speaking people.

6. Teachers of Tamil should be well-qualified and be lovers of Tamil literature that enjoy Tamil poetry in their leisure. A new orientation in the prescribing of books of study and in their teaching is necessary if Tamil children are to love their language and enjoy poetry and the Tamil Arts as the expression of life and experience, and wield their language for intelligent and effective citizenship.

The writing of poetry should receive especial attention, since poetry, more than any other Fine Art, is a powerful vehicle for the transmission of a people's ideals, history and language.

7. Tamil monuments in Ceylon should be better studied and preserved. If the State for some reascn or other, has not hitherto prepared specialists in Tamil archaeology or Tamil history, it should be the duty of the Tamil Cultural Association to request the State to do so. The University, the Department of Archaeology, the Public Museums should have scholars well versed in *Tamiliana*.

Scholarships may be offered to deserving students by the Tamil-speaking public.

8. Tamil studies should be made to show the points of contact and elements common with Sinhalese Culture so as to promote understanding and national solidarity.

9. The Tamil classics should be translated into Sinhalese and books on Tamil Culture be written in English and Sinhalese for the promotion of inter-nationality harmony.

10. The contribution in thought, in literature, in art made by the Tamil-speaking people should be made known through translations in the principal languages of Europe and Asia, because that contribution is part of the world's heritage. In the past, for political and religious reasons, Tamil studies had enthusiastic students in Portugal, Holland, France and England. In the future, it will be the duty of Tamils themselves to give their treasures to their fellowmen, and a few Tamil scholars at least should learn Hindi, Chinese, Japanese and Indonesian for this purpose.

11. Culture is dependent for its origin and its development on geography and on the land. Tamil Culture has had always an intimate communion with the land

as is to be seen from the earliest Tamil poetry down to our own day. The tendency of people to flock to the towns should be arrested, for extreme urbanization and the consequent change means death to a culture such as ours. One cannot be opposed to change or to the absorbing of elements that are conducive to cultural progress. But the process of change should not involve the ceasing of a vital internal development. The Tamil-speaking people should co-operate in colonisation programmes and revive the agricultural bias of their social structure.

12. Every Tamil-speaking citizen should make his own contribution to this cultural movement, by study, by doing promotional work, and by material assistance. Many associations and authors fail to give of their best for want of adequate finances.

Unto the Last

These, ladies and gentlemen, are some of the measures that we may adopt in order that we may reacquire our Culture for ourselves and our generation, and that we may leave it to those who follow us, richer and nobler, if possible, than we found it. There is no doubt that the task of nation-building is not a light one, and that the problems that beset us are many and varied. While other bilingual states are parts of continents and have large territories contiguous to them, Nature and history and a common patrimony intend us to be one nation in our Island home. Because Tamil is the mother-tongue also in other countries, no Tamil-speaking Ceylonese has ever ceased to think of this Island but as his home, his country and his motherland. For two thousand years and more, our two major nationalities have lived together, and there is no reason for not hoping that Sinhalese Culture will be a source of inspiration and strength to Tamil Culture and that Tamil Culture will be a source of inspiration and strength to Sinhalese Culture. The great Sir Ponnambalam Arunachalam in a speech that inaugurated the national movement in this country saw the vision of a future Ceylon which because of progress and leadership would serve as a beacon lihgt to the rest of Asia. Asia

today throbs with the consciousness of a new hope and destiny, and within the frame-work of a new world, our country situated in the centre between East and West has the new opportunity to evolve a life of its own, her own democracy, by learning from the experience of other nations on either side of her but by solving her own problems in the manner best suited to her own national genius.

If I have ventured to suggest to you a few measures for the continued preservation and development of Tamil Culture, I have done so in the spirit of a student. The history that I have outlined, the language in which our mothers sang to us when rocking our cradles, the words that have become dear to us by traditional usage and the phrases that have become consecrated in our prayers at home or at common worship, the literature that has formed, nurtured and elevated us and offered us the ideals which we cherish, these are some of the factors that contributed to the Tamil-speaking peoples existing as a nationality upon this Island. One is not less a Ceylonese for being loyal to Tamil Culture or to Sinhalese Culture.

While it is true that a culture may not be created artificially, it is equally true that it is in the power of men to contribute to the causes and work at those conditions necessary for a flowering of culture, and it is also in the power of men to combat those intellectual errors and the emotional prejudices which stand in the way of such conditions. The survival and the continued growth of Tamil Culture is, therefore, in our hands.

It is selfless and noble to dedicate one's time and energies under God to one's Culture and one's Country. The Tamil sage implied that Tamil Culture is the dearest possession of the Tamil people for the preservation of which no sacrifice would be great enough, not even life itself :

பண்புடையார்ப் பட்டுண்டு உலகம்
அஃதின்றேல் மண்புக்கு மாய்வதுமன்

Reviews

TAMIL ENCYCLOPAEDIA-SECOND VOLUME

The publication of the second volume marks another distinct stage in the endeavours of the Tamil Valarchi Kazhagam to complete the great task they have set before themselves. Compared with the progress made by lexicon-writers and editors of encyclopaedias in other countries, they have every cause for satisfaction that though lacking even in essential resources they are forging ahead at a rate that should rouse envy in the hearts of less enterprising peoples, whose dream of an encyclopaedia of their own is yet too remote for realization. We owe it to the unrelenting and determined efforts of the editors as well as the contributors, that the target dates are being kept in every possible direction.

Several criticisms have been advanced in regard to the first volume of the encyclopaedia, and the second volume too has not escaped strictures. But the concensus of opinion certainly is that in an undertaking so prodigious where the whole field of knowledge known to modern man has to be covered, omissions, perhaps some of them serious, are likely to occur, which to some extent detract from its value. So on the whole the editors of the encyclopaedia must be congratulated on the measure of success that they have achieved in regard to the erudition and skill they have brought to bear upon the presentation of matter so vast and varied and which occasionally defies both analysis and synthesis.

Sometimes descriptions of persons and things are neither full nor sufficiently illuminating. For example, the account given of the University of Ceylon is rather meagre. There is no mention made at all of Edward VIII

of England, while the other Edwards find a place in the encyclopaedia. Some of the sketches could contain illustrative details and references. In the brief account given of the Greek legendary hero, Endymion, a reference to the English poet Keats's work *Endymion* may be brought in. Descriptions of Capital Cities sometimes leave much to be desired. If the editors could indicate to the contributors the precise nature and quantum of information required, they would not give room for criticisms of the type already referred to. Besides, they should themselves ransack the literatures and other sources of knowledge available on the subjects concerned in order to supplement the meagre information that might be supplied by the contributors.

In conclusion, one cannot but extol the good work done by the publishers in both volumes. We have to offer them special praise for the ingenuity, thoroughness and efficiency with which they have used in most cases pure Tamil terms for highly recondite and technical ideas which have been so far studied and understood only in English by Indians in general. This would serve as an eye-opener to those half-hearted reformers who are unwilling to make Tamil, or the regional language for that matter, either as an instrument of modern thought or as a medium of instruction in Universities. The Tamil encyclopaedia will surely pave the way for the publication in Tamil of innumerable authoritative standard text books on modern sciences and arts which would come to be prescribed for study by students in the University. Especially when such a wealth of Tamil vocabulary has been created to meet the demands of higher knowledge the next step forward would be to bring out standard books in Tamil on all subjects according to the requirements of University authorities. This would by all means hasten the introduction of the Tamil medium in Colleges. In this regard, both the Tamil Valarchi Kazhagam and The Academy of Tamil Culture should vie with one another not only in the creation of

standard scientific and technical terminology but also in the production of books by offering the necessary incentive to Tamil scholars, who have creative ability and a talent for writing books. Above all the best service that could be rendered to the cause of the Tamil language would be to encourage the writing of Tamil that is pure, simple, chaste, racy and which carries with it the indelible stamp of the genius of the language.

TRANSLATIONS OF TAMIL POEMS INTO CZECH BY DR. KAMIL ZVELEBIL

Dr. Kamil Zvelebil, our contributor from Prague, has published recently an anthology of classical Tamil verse as an edition de luxe, richly illustrated. This anthology, which appeared under the title கரும்பூ *"CERNY KVET"*, comprises about 50 poems in Czech poetical translation, selected from the Akam, Narrinai and Kuruntokai collections. Soon another anthology of Tamil Cangkam poetry will be published in Dr. Zvelebil's Czech translation, comprizing about 200 stanzas. Thus the Czechoslovak readers have been, for the first time, acquainted with the riches and splendour of old Tamil Poetry.

News and Notes

THE FIRST ANNUAL GENERAL MEETING OF THE ACADEMY OF TAMIL CULTURE

The first Annual General meeting of the Academy was held on the 27th August 1955 in the Quinn Hall, Loyola College with Mr. Justice N. Somasundaram, President, in the chair and the usual business was transacted.

Following the General meeting, there was a public meeting over which Professor R. P. Sethu Pillai presided. The gathering was large and the hall was packed to capacity. The proceedings began with a prayer in Tamil sung by the well known actor Mr. T. K. Shanmugam. Professor Filliozat of the College De France, Paris, then delivered an address on " Tamil and Sanskrit ". The full text of his address is printed elsewhere in this number.

Professor T. P. Meenakshisundaranar, who was the next speaker, expressed gratification at the keen enthusiasm and interest shown by the Tamil public, particularly the student population, towards Tamil language and culture but sounded a note of warning that unless this interest and enthusiasm were capitalised and translated into action it would serve no purpose.

Rev. Dr. Thani Nayagam of the University of Ceylon, the Chief Editor of Tamil Culture, mentioned that, in connection with his educational and religious work, he had of necessity to learn a number of languages including Latin, Greek, Hebrew, French, German, Spanish, Italian and Portugese and he had no hesitation in endorsing Bharathi's dictum

யாமறிந்த மொழிகளிலே தமிழ் மொழி போல்
இனிதாவ தெங்கும் காணோம்.

He referred to his recent visits to the countries in the Far East where he was able to recognise many elements of Tamil influence in the fields of religion as well as art and architecture. Amongst other things he referred to the fact that certain sects in Indonesia were known as Cheras, Cholas and Pandiyas and to the tradition obtaining at the annual coronation celebrations at Bangkok in Thailand of singing by the High priest there of Tamil stanzas from Tiruvachagam (Tiruvembavai).

Dr. K. K. Pillai, Professor of History, Madras University emphasised the need for conducting research in a scientific spirit and mentioned instances of scholars in historical and literary fields in Tamil Nad who approached problems with preconceived prejudices, leading them to absurd and highly inconsistent findings. In particular he pointed out the fallacy of conclusions drawn by some scholars in regard to language on the basis of inscriptions raised by non Tamilians, particularly Buddhist and Jain immigrants into Tamil Nad.

Professor Sethu Pillai, in his concluding speech, felt that it was a good augury that scholars of the type of Prof. Filliozat and Dr. Thani Nayagam were able after considerable research to bring out the antiquity, independent evolution and the expansive influence of Tamil language and culture. He was confident that it would no longer be possible for prejudiced writers, masquerading as historians and literary scholars, to belittle the antiquity and the greatness that belong of right to Tamil language and Tamil culture. He stated that a wave of enthusiasm was rising among all sections of the Tamil people and hoped to see ere long the achievement of his life-long desire, viz., to see Tamil enthroned as the language of administration and of education at all levels.

The proceedings terminated with a vote of thanks proposed by Mr. Valavan Pandian, Professor of Tamil, Loyola College and with a Tamil National Anthem sung by Mr. T. K. Shanmugam.

HINDI AND NON-HINDI REGIONS

President Rajendra Prasad has reiterated the Government's assurance to the people of the South and other Non-Hindi regions that there is no question of imposing Hindi on any one. Inaugurating the Hindi exhibition organised by the Central Educational Ministry in August last, the President said that there was no attempt on the part of the Government to put the people whose mother-tongue was not Hindi in a position of disadvantage or to put whose mother-tongue was Hindi in an advantageous position. Referring to the question of the Union Public Service Commission conducting its competitive examinations through the medium of Hindi, the President said that although steps may be taken to encourage the use of Hindi as the medium of these examinations those who might prefer to use the medium of English or their mother-tongue would be free to do so subject to their passing a test in Hindi later on. He was therefore of the view that there was no justification for thinking that there was even a remote possibility of the Non-Hindi speaking candidates being discriminated against or put to any disadvantage.

HINDI AND GOVERNMENT SERVANTS

The Home Ministry of the Government of India have issued an order that all Central Government servants should have sufficient knowledge of Hindi by January 26, 1965. In this connection, it is understood that the Home Ministry is considering a suggestion made by President Rajendra Prasad that, if necessary, Government servants should be asked to devote one hour out of their eight hour day to the learning of Hindi.

HINDI AND ENGLISH

The Official Language Commission, as it is reported, received surprising answers to their questionnaire. It is learnt that Kaka Kalelkar, who has been a Champion of Hindi as the State Language of India, has suggested to the

Commission that English should not be replaced for another 15 years.

The Syndicate of the Madras University in their answer to the questionnaire issued by the Official Language Commission has opposed the early replacement of English by Hindi. The Syndicate is of the opinion that the replacement of English by Hindi will place most persons belonging to the Non-Hindi speaking areas at a serious disadvantage, the more so in regard to such Non-Hindi speaking areas as South India, where Hindi language and script are almost wholely unknown. They further think that there cannot be any possible method of safeguarding the claims of persons belonging to the Non-Hindi speaking areas in regard to the public services unless English is also allowed as a language of examination along with Hindi till such time as one of the regional languages has developed sufficiently to replace English in the higher stages of learning. The Syndicate is also of the view that if the medium for the Public Service Examinations is to be changed from English, any of the languages mentioned in the constitution may be used and the candidates must be given the choice to use any one of these languages. On the question of propagation of Hindi in Non-Hindi speaking areas, the Syndicate has stated that it may be the duty of the Central Government and the State Government of the Hindi speaking areas to expend money on the propagation and enrichment of the Hindi language. But other States will have their corresponding obligation for the propagation and enrichment of their regional languages.

The Syndicate has also suggested that the use of English as the official language may be extended for at least a period of 30 years from the date of commencement of the constitution.

TAMIL AS STATE LANGUAGE

Sri K. Kamaraj, Chief Minister of Madras, has stated that ultimately the aim of the Government is that the administration of the State should be carried on only in

the regional language. He also thinks that the process of introducing the regional language for conducting the administration of the State will gather momentum as soon as the re-alignment of State boundaries is completed in the light of the recommendations of the State Reorganisation Commission.

During the discussion on the questionnaire issued by the Official Language Commission in the Madras Legislative Assembly, Sri C. Subramanian, Finance Minister, stated that there will be no objection to the study of a common language so long as the autonomy of the State was ensured in regard to the development of the Regional Language for administrative and educational purposes. Regarding the adoption of Hindi as the official language, the Minister said that the part of the *Constitution* relating to that subject required complete re-thinking. The decision contained in the chapter was arrived at as a compromise formula and it should be re-examined in the light of the existing circumstances.

The Madras Presidency Tamil Sangam at its meeting held at Tirunelveli welcomed the statement of the Finance Minister in the Madras Legislative Assembly that the regional language would be the official language of the State. It was also announced at the meeting that the Administrative Terms Committee of the Sangam had already coined about 5,000 Tamil equivalents of English administrative terms, and Government was urged to give financial aid to the Sangam to complete its work.

DEPARTMENT OF DRAVIDIAN PHILOLOGY

On the 15th of October 1955, the new Department of Dravidian Philology of the Annamalai University was inaugurated by Sri C. Subramanian, Minister for Finance and Education. The following is an account of the circumstances which led to the opening of this department, sent to us for publication by the Public Relations Officer, Annamalai University.

In recognition of the services of the Annamalai University to the cause of higher education, the Union Government sanctioned, on the occasion of the Silver Jubilee celebrations, a non-recurring grant of Rs. Three lakhs for the establishment of a Chair in Tamil.

To formulate proposals for the utilization of the grant, a Special Committee was formed, consisting of the following gentlemen: Sri A Ramanatham Pillai, then Deputy to the Vice-Chancellor (Convener), Sri T. M. Narayanaswamy Pillai (now Vice-Chancellor), Dr. Chidambaranatha Chettiar, Professor L. P. KR. Ramanathan Chettiar and Professor G. Subramania Pillai. After deep thought and deliberation, the Committee reported that having regard to the genesis of the University, the intentions of the Founder, the wishes of the public, and the aspirations of the youth of Tamil Nad, the University has a distinctive role to play in the field of higher education, namely that of giving the foremost place to Tamil and providing facilities for and encouraging the study of Tamil and research in it in all its aspects—language, literature, culture, philosophy, religion, archaeology, fine arts, music, sculpture, architecture etc. In due course and as finances permit, facilities for the study of and research in Tamil in all its aspects should be provided. But provision of research in all these branches all at once may not be feasible, and so it would be necessary to undertake at present one or two schemes within the financial capacity of the University.

Several fruitful lines of work that have to be pursued, were outlined in the order of preference. To start with, Studies in Comparative Philology were considered essential as they open out a vista of useful investigations.

Preparation of a new Etymological Dictionary in Tamil and research in Comparative Dravidian Philology are very important subjects. Professor R. P. Sethu Pillai has stressed the importance of philological research in Tamil, and the need for the immediate preparation of an etymo-

logical dictionary in Tamil. He says, "Dr. Caldwell gave the lead in this direction but after him no systematic attempt has been made to study the Dravidian Language from the scientific point of view."

Research work and the preparation of the etymological dictionary will necessitate the appointment of a competent Professor of Tamil assisted by research scholars in each of the other Dravidian languages namely, Telugu, Kannada, and Malayalam.

The next proposal is a scheme for the study of, and research in, Tamil Philosophy—Saiva Siddhanta and Vaishnava Siddhanta. Due importance has not so far been given to these subjects. Again no research or study has been made of the work of Thirumular. It may be taken on hand as early as possible. There is no need to dilate on the importance of the two philosophies.

The third scheme is research in the field of History, Archaeology and Epigraphy etc. There are many unexplored regions in South Indian history. There is as yet no connected and authentic account or history of South India and its people from the earliest times, based on systematic study and research.

The fourth scheme is research in Tamil Literature. No doubt some work in this field has been done already and is being done even today. The department of Tamil Research in the University is at present engaged in the work of publishing a Variorum edition of *Kamba Ramayanam* and also in publishing the twelve *Tirumurais*. Further lines of research would have to be pursued in the following :

(a) Research in Sangam Literature. There is need for authoritative commentaries on some Sangam works and also on important later works.

(b) Critical editions, with translations in English and notes, of Tamil classics, such as *Kamba Ramayanam, Thirukkural, Silappathikaram* and *Thiruvasakam.*

(c) Further, Tamil Literature is in need of literary criticism. One of the directions in which research should be undertaken as early as possible by this University is the production of critical works on Tamil classics like *Kamba Ramayanam, Silappathikaram, Periyapuranam* and some Sangam works on the lines of Bradley's "Tragedies of Shakespeare".

(d) An exhaustive history of Tamil literature on the lines of Saintsbury's "History of English Literature". A History of Tamil Literature up to the end of the 10th century has been completed by the Research department. It has to be continued and brought up to date.

(e) The History of Tamil Grammar from the age of *Tholkappiam* has to be presented to the public in a fresh light after adequate research.

(f) In the field of music and dance, Tamil Literature has something valuable to contribute. Rare passages from *Silappathikaram* have to be studied and explained. As it is, it is a sealed book. Research in these would be interesting and instructive.

and (g) Similarly, research in sculpture and temple architecture has to be undertaken under the auspices of the University.

The Syndicate accepted the above recommendations of the Special Committee and decided to create a Silver Jubilee Chair in Tamil with a complement of lecturers for work with special reference to the preparation of the new Etymological Dictionary in Tamil and research in Comparative Philology.

The Academic Council unanimously accepted the proposals of the Syndicate.

ARCHAEOLOGY AND DRAVIDIAN CULTURE

It was brought to the notice of the Academy that the Central Advisory Board of Archaeology nominated recently

by the Government of India has many representatives on it interested in Aryan or Sanskritic Culture, while not a single representative interested in Dravidian or Tamil Language or Culture has been appointed thereto. It was resolved that the Academy should make suitable representations to the Ministry of Education in this regard.

MISCONCEPTIONS ABOUT THE TAMILS
CHICAGO NATURAL HISTORY MUSEUM

In its issue of October 17, 1955, *Tamil Nadu*, Madurai, published a photograph of a bronze statue of a palm tree climber exhibited in the Natural History Museum, Chicago, with the following descriptive caption :

> The Tamils are a mixture of White and Negro stocks and have dark brown and wavy hair. They climb toddy palms to obtain sap for making wine.

This gross misrepresentation has drawn indignant protests from Tamilians both in India and abroad and on the matter being brought to the notice of the Governing Council, it was decided that the Academy should take suitable action to correct the misconceptions.

Transliteration of Tamil Phonemes into English

VOWELS

அ	—	a	(as in among)
ஆ	—	a:	(„ calm)
இ	—	i	(„ sit)
ஈ	—	i:	(„ machine)
உ	—	u	(„ full)
ஊ	—	u:	(„ rule)
எ	—	e	(„ fed)
ஏ	—	e:	(„ able)
ஐ	—	ai	(„ aisle)
ஒ	—	o	(„ opinion)
ஓ	—	o:	(„ opium)
ஔ	—	au	(„ now)

CONSONANTS

Hard[1]	க	—	k	(as in king, angle, alhambra)
(Plosive)	ச	—	c	(„ church, angel, calcium)
	ட	—	t:	(„ card ?)
	த	—	th	(„ threat, this, thick)
	ப	—	p	(„ pipe, amber)
	ற	—	t	(„ atlas, sunday, arrears)
Soft	ங	—	ng	(„ sing)
(Nasal)	ஞ	—	nj	(„ angel)
	ண	—	n:	(„ urn ?)
	ந்	—	nh	(„ anthem)
	ம	—	m	(„ mate)
	ன	—	n	(„ enter)
Medium	ய	—	y	(„ yard)
(non-nasal	ர	—	r	(„ red)
continuant)	ல	—	l	(„ leave)
	வ	—	v	(„ very)
	ழ	—	l-	(„ ?)
	ள	—	l:	(„ hurl)
Auxiliary[2]	ஃ	—	x	(„ ?)
(Aytham)				

1. The Phonemes, classified as *hard*, have normally an *unaspirated, unvoiced* value but acquire the following modified values if preceded by a consonant:—

(a) a *slightly aspirated* unvoiced value, if preceded by a *plosive or hard consonant.*

e.g., பக்கம் – is pronounced pakkham, not pakkam

(b) an unaspirated but *voiced* value, if preceded by a *nasal or soft consonant*:—

e.g., பங்கம் – is pronounced pangam, not pankam
பஞ்சம் – „ panjam, not pancam

(c) a *fricative* value if preceded by a *non-nasal continuant or medium consonant or by the auxiliary consonant.*

e.g., பல்கலை becomes palhalai not palkalai
எஃகு „ ehhu not exku

2. The value of this *auxiliary* phoneme, which must *always* be followed by a hard consonant, is variable; it acquires a phonetic value identical with that of the following hard consonant, vide 1 (c) above,

e.g., எஃகு becomes ehhu

Note. (i) With a view to keep down transliteration to the minimum it is suggested that, in the case of Tamil words which are already in free use in English (e.g., Tamil = Thamil), transliteration need not be resorted to. In the case of proper names etc., which occur more than once in the same article, the transliteration need be shown only once in brackets side by side with a free English adaptation, the latter alone being used subsequently, except of course in cases where such a procedure will lead to ambiguity,

e.g., வேங்கடம் = Vengadam (Ve:ngkat:am).

(ii) Reference may be made to *Tamil Culture*, Vol. IV, No. 1 (January 1955 issue) pp. 58-73 for fuller details.

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Subscriptions, advertisements, and remittances should be addressed to: The Manager, *Tamil Culture*, Thamilakam, Sterling Road, Madras-31.

Subscriptions are best remitted in the form of crossed Postal orders or cheques or Bank drafts *payable in India* drawn in favour of "Tamil Culture." Cheques not drawn on a Bank in Madras should include the Bank's collecting commission of 8 annas. V. P. P. charges are extra.

Subscriptions and remittances may also be remitted to:

CEYLON: Colombo Book Centre, 20, Parsons Road, Colombo.

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Rates of Subscription (effective from 1956):

	India, Ceylon, Burma, Malaya	U. K.	U. S. A. & other countries
Annual	**Rs. 7**	**Sh. 12/6**	**U. S. $ 2·00 or** its equivalent
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The expression of individual views by contributors or reviewers does not imply editorial endorsement.

Published by Dr. M. Varadarajan for Academy of Tamil Culture, Thamilakam, Sterling Road, Madras-31, and printed by K. S. S. Rajan The Jupiter Press, Ltd., 109-C, Mount Road, Madras-18.

TAMIL CULTURE

Vol. IV - 1955

தனிநாயகம் அடிகளார்



ISBN : 978-93-85165-04-7
TAMIL CULTURE Vol. IV - 1955